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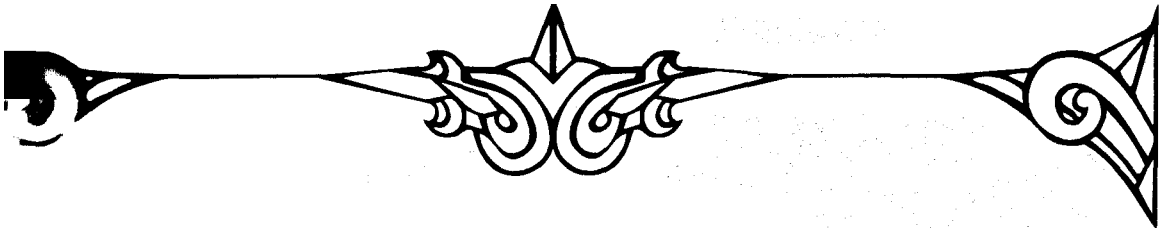
Universe Book

by Cook, Sargent, and Boomgarden

For Faerie, Queen, & Country



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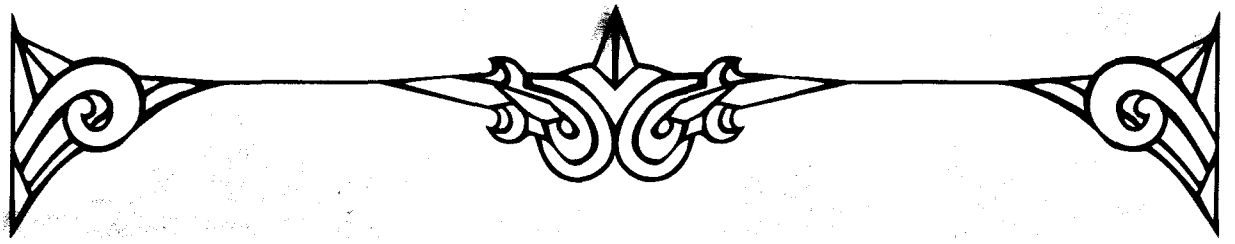


For Faerie, Queen, & Country

by Cook, Sargent, and Boomgarden

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The Character of England

A Letter to Lord P —

Your Honorable Lord P — ;

As you have requested, my ministry has been prepared a paper on the state of our empire in this year 187— in the reign of our beloved Queen Victoria. The challenges we face could be considered unique to the history of our realm, for never have we stood so poised at the brink of anarchy and social despair while yet possessing the means both in industry and genius to overcome these specters. Firmly convinced as we are that now is the moment for swift action, we propose a course outside those normally adopted through party channels. You have asked however for bold thinking and I can only trust we have not failed you.

Your Deputy,

C—— F——

The Character of England

There is a tale that in the ancient days, when this was still a rude and unformed nation slipping from the Roman yoke but not yet wholly united, there rose a chieftain in the far north. His blood, Gildas says, "boiled in his veins and he swore allegiance to lands beyond mortal earth." This unnamed chieftain, undoubtably a fairy of the evil Unseelie Court, gathered the dark folk of the earth and hurled them south. The magical horde overran villages and keeps alike, crushing petty kings as they drove on Wessex. Just as this fairy chieftain's horde was at its height, King Ambrosius and his men rode out and challenged them in the hills of Northumbria. Though sorely outnumbered, Aurelius Ambrosius would not relent and fought with inspiration. Of him Gildas declares, "He fought with more than mortal might for his mother had been a spirit of the land." The battle raged all day and all night, but finally the northern king could strive no more. His dark magics failed in the face of Ambrosius's fury and the King of the Britons struck the chieftain dead. Their leader slain, the dark horde fled into the wilds of the Highlands, giving up all they had gained. Thus it was that the darkest of fairy blood was stopped by one with that same blood in his veins.

Therein lies the true paradox of England, for it is from our fairy heritage that our mightiest heroes and blackest foes have sprung. What Englishman can imagine this isle without the brownies and sprites or Ireland without the Tuatha? Our empire gains strength from the mixture of human and fairy blood that has often produced heroes and heroines of the finest mettle, men and women whose qualities raise them above the common herd.

The Unseelie Court

Alas, but the fairies of our empire and their blood kin among us are not always beneficial. The ancient folk are also the source of the most dangerous threat to the realm — the Unseelie Court. This sinister realm, hidden from mortal eyes, seeks only destruction and death — not just of our nation, nor even of mortal kind, but of all, human and fairy alike. Never once in recorded history have the Sluagh, the Unforgiven Host, of the Unseelie Court acted to benefit or aid mankind.

What we know of the Unseelie Court is far too little. Its people are the evil and sinister fairies — the spirits and bogies that haunt the highlands. It is there, in northern Scotland, that the Unseelie Court is strongest, but the lands of the court itself are not in Scotland. It is a fairy realm. While many

entrances to this fairy realm have been found in fairy rings, brochs (mounds), and lochs, and have been sealed, there are many more to be discovered.

The Unseelie's methods range from brutal to insidiously subtle. Members of its court are fond of raiding lonely crofts, stealing children, seducing wives, and corrupting wizards. During the night its host rides the lonely lanes or soars through the black skies to snatch up the unwary. In the cities, its agents tempt ministers and sorcerers, offering vast power in exchange for treacherous allegiance. Those who accept Unseelie gifts may gain power in the short run but invariably come to bad ends — either madness in this mortal coil or inescapable doom after death.

The Esteemed Order of Thaumaturgists

The Unseelie Court cannot function without mortal allies. The fairies of the Unseelie are too easily identified either through their hideous forms or vile natures. They need the aid of humans in their evil plans. In this their staunchest allies have been the Esteemed Order of Thaumaturgists, a secret society dedicated to the overthrow of our beloved queen. Membership is quite naturally limited to wizards of proven skill. It is believed the order was originally founded by Scottish rebels or Irish sympathizers, and some have made accusations that C. S. Parnell, the Irish MP, is the current leader. These claims have all proven unfounded.

Even if the order did have Irish roots, it has long since embraced fiendish wizards well outside that circle. Today the Esteemed Order (as it arrogantly presumes itself) espouses no Irish plan or program, and its ties seem stronger to Scotland. It openly seeks the abdication, death, or overthrow of our beloved queen in favor of James of Calais, a supposed Stuart heir. The Thaumaturgists claim that James IPs line did not end with the "Young Pretender" in the 18th century and that the Hanoverians usurped the throne from its valid heir.

The Order operates in great secrecy. Its meetings are seldom, but held at times of mystical significance. Because its membership is apparently far-flung, the Order has contacts and alliances with many other subversive groups including the Unseelie Court, Wilde's League, and most of the large criminal gangs found in the major cities. These contacts provide it with great resources and information. The Order is even allowed to exist semi-openly in the lands of the Tuatha, who consider the group's activities neither illegal nor immoral.

Despite every effort of our agents and wizards, the Esteemed Order remains as active as ever. It is clear they have powerful magical ability, for even when members have been captured alive (a rare occurrence in itself), they consistently refuse or are unable to expose other members. Occasionally small cells of the Order are broken up, but the leadership has never been revealed or threatened.

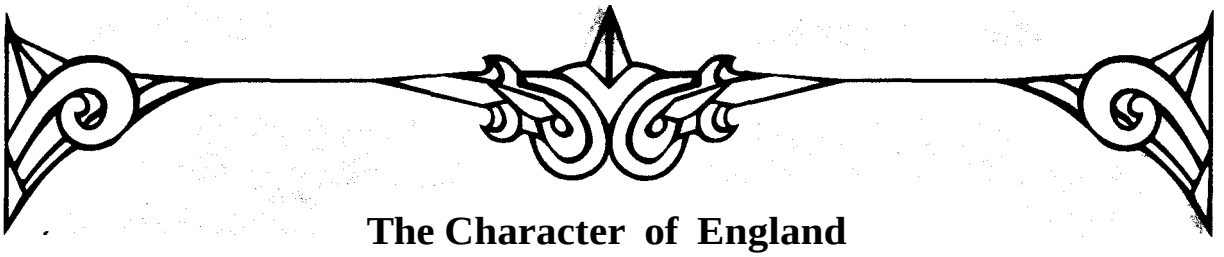
Foreign Relations

While no nation can dispute our sovereignty, and our influence is unsurpassed throughout the world, our nation is faced with continual competition from those of the continent. Until a complete report from the Foreign Office is prepared, the following summary will have to suffice.

France has been and remains our greatest Continental competitor. As a nation it has endured the turmoil of the Napoleonic Wars and the rebellions of 1848 to see the rise of Napoleon III, descendant of the Corsican Ogre. It is an accurate nickname, for His Highness is clearly marked with ogre blood. Although allied to us in the Crimea, France now interferes in our affairs and has many sympathizers in the lands of Ireland and Scotland, where it supports the activities of separatists.

Germany is a new and dangerously growing power, under the unifying hand of the Prussian, Otto von Bismark. He is an extremely competent leader, clearly with great ambition. Of late the Home Office has had disturbing reports of German agents infiltrating critical naval facilities and industries.

The remaining Continental powers are of little immediate concern. The success of the Crimean War has effectively stalled Russian expansion



The Character of England

southward. Italy's revolutionary ideals apparently do not export well, while Spain is gripped in the throes of the New Inquisition, brought on by the continental wars. In such harsh times, few sane men journey there.

Of our colonies, America remains our shining star after its brief flurry of independence. The defeat of the rebels in the War of 1812, along with the Limited Rule and Tax Reform Acts of 1821, have restored order to the growing colony. Indeed the scope of the territory is the greatest challenge to the administration of the Governor-General of North America, recently appointed to Montreal. North America is a savage place, filled with strange magic and Indian spirits, who may yet prove difficult.

Our small Indian outposts have had little success. That continent is effectively ruled by the Moguls, who have used exotic magic to keep our agents' powers at bay.

The situation is little better in Africa or China. As in India, their native spirits have well-served to keep the Europeans from establishing bases.

Scotland

The entente between the Unseelie Court and the Esteemed Order is not the only threat facing our empire, though it is certainly the most significant. Due in part to the close proximity of the Sluagh and their court, the Highlands of Scotland remain in potential crises.

Although a part of Great Britain, the Highlands, under the watchful eye of the Prince of Scotland (a title established in 1701 as a condition of accepting the Hanoverian Succession to the throne), have retained a high degree of independence. The Scottish insistence on retaining its own language, currency, bank, and parliament increases the difficulty of any move to counter the Unseelie Court there.

The Scots have been quick to embrace industry and this strength has proved an asset to the Empire. Glasgow is quick becoming a great manufacturing city and may rival the likes of Manchester and Liverpool. The veneer of industrialization is thin, though. The Highlands are a wild and rustic land, filled with the fairy dangers of the Sluagh and fuaths (dangerous water spirits). Out of necessity, the Crown now maintains an uneasy alliance with the Seelie Court. Their unpredictability is a constant source of difficulty. Many an ambassador to the Seelie Court has returned home touched by the fairy madness.

Ireland

It is certain that in the course of this cabinet, the liberals of Parliament will once again raise the question of the "Irish Problem" by proposing some form of home rule. The Crown has been opposed to home rule and there is no reason for the current cabinet to change this position. It is this office's position that so long as Tir Nan Og remains under the independent rule of the Tuatha de Dannan, there will always be friction. Due to their fairy nature, the Tuatha cannot help but naturally support their Pagan Irish neighbors against the rule of those Irishmen who have embraced the Church of Albion. This friction impedes all efforts at settling the grievances of both sides.

Beyond the swath of Pagan Irish in the south is one of the few remaining courts of Fairy to reside on earthly soil, Tir Nan Og. The Land of the Young, as Tir Nan Og is also known, and the empire have settled upon a unique set of relations. To assuage the prickly pride of the Tuatha de Dannan, our government maintains a separate embassy at each Tuatha sidh (barrow), so that no noble fairies appear slighted in the eyes of their fellows. These embassies are seldom more than one or two souls — typically an ambassador and a consul. The Ambassador Superior to the High King of the Tuatha holds the senior post of these appointments and is our conduit to all the other sidhs.

Relations with the Tuatha are complicated by the number of mortals living within their borders. The rulers of Tir Nan Og have little concern for their human subjects, allowing them to live virtually ungoverned. Criminals often flee to Tir Nan Og in hopes of avoiding imprisonment. Although the Killarney Lakes Treaty allows the empire to pursue and

apprehend within Tir Nan Og any criminal without Tuatha blood, the fickle nature of the fairies often leads to difficulties in enforcing the provisions of the treaty. Thus there live within the borders of Tir Nan Og a number of men (and women) who must be considered enemies of the empire.

Internal Strife

In this current age of increasing industrial growth, the empire is faced with the growing problem of the poor. Too many of our nation live in the wretched state of abject poverty. The slums of London, Liverpool, and Manchester are incubators of violence and unrest.

While much has been accomplished through the charitable duty of those more fortunate, there are others who seek to exploit this misery, luring the desperate into their criminal schemes. Certainly the best-organized of these is a group known as the Sons of Jonathan Wilde. This group comprises a complete overview of criminality, ranging from house-breakers and pickpockets to fences and smugglers. The leaders, Eli and Samuel Kray, claim to the be descendants of the infamous 18th Century racketeer Jonathan Wilde. Although the constables are certain these brothers are the leaders, each possesses such wicked cunning that neither has been connected with any crime. Their influence is seen in hundreds of crimes, but their hands are never soiled by the stain of villainy.

Political unrest among the working class has also become increasingly militant, spurred on by the encouragement of such provocateurs as Mr. Marx and Mr. Engels. Most radicals limit themselves to strike actions, mass rallies, and work stoppages, troublesome activities but controllable, but a few militants openly advocate revolution and armed resistance. The most violent of these is the International Brotherhood, an quasi-group advocating anarchist warfare against the upper classes. Fortunately, the PM's sorcerers were able to curse these anarchists with ill-fortune and now their activities are often ruined by disastrous coincidences, comical bumbling, and hapless failure. It is pleasing to report that the effectiveness of the spell and the subsequent newspaper accounts of comical failure have done much to tarnish the reputation of all would-be anarchists.

The Mysteries

The new cabinet must be prepared to deal with a number of continual minor annoyances in addition to the major challenges outlined above. These groups or individuals present no threat to the stability of our empire, but have the potential to stage embarrassing incidents or minor crises that would shake public confidence in the government.

The Troupe Sinister. Diabolic events connected with this group have occurred over the centuries and there is little likelihood of ending its evil visitations. Since a performance of the Troupe normally leaves only madness and death in its wake, there is little solid information to give in this report. The actors appear to be macabre fairies staging a grotesque that would rival the best melodramas of the Strand. It is said this fiendish theater company appears magically with the fall of night, luring the unwary to their show. By dawn all trace of the Troupe has disappeared, leaving behind only the corpses of their victims in a blood-soaked theater. At each performance a few are left alive, though the minds of these unfortunates are forever ruined.

Thankfully the Troupe Sinister appears only infrequently, a decade sometimes passing between appearances. Its horrid and magical stage has revealed itself in a number of guises. Once an entire theater appeared at the end of a fog-shrouded street and another time it actually superimposed itself over an existing theater, pre-empting the performance that had been staged that night.

The Gray Sisters are portents of dire events. These mysterious creatures, clad all in grey garments not unlike those of charity nurses, reveal themselves in the days prior to great calamities. They seldom speak, although some have been known to give warnings. Floods, fires, train wrecks, and storms have all been foretold by their appear-

The **Shadow Men** are another sinister group, although in this case, it is believed they are a secret society of foreign sorcerers, possibly from Corsica or Sardinia. They have great influence over the immigrant communities of the major cities. They are not a criminal society, per se, but operate according to their own code of honor and principle. Members swear powerful oaths of secrecy, making it almost impossible for the police to gain information about their activities. The Shadow Men sometimes allow themselves to be hired as assassins. Some eccentrics have theorized they are part of a larger conspiracy that aspires to mythical sorcerous powers.

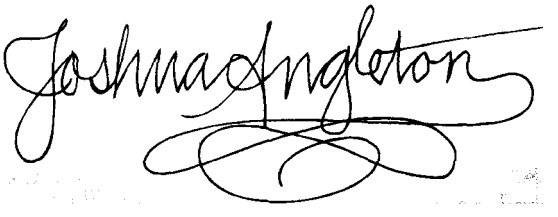
The Thirteen are an unfortunate group who carry the curse of evil luck that plagues and ruins nearly all endeavors. The Thirteen is not an organized group or society; indeed a man may not even realize he has become a member until too late. Once plagued by this curse, however, the only hope is to pass it off to another unsuspecting soul by giving a token of thirteen — thirteen coins, a slip of paper with "13" written on it, a book of thirteen pages, etc. Naturally there are protections in place to prevent any cabinet minister from being the recipient of such a token.

A Proposal

As can be seen from this material, the challenges facing the empire are varied, many unique. Some are subject to political solution, social redress, and diplomacy. Far too many, however, can only be held in check by bold and fearless action. Experience has shown that leaving matters to Parliament or even a divided cabinet too often allows disaster to occur unchecked. Therefore, it is the position of this office that extraordinary measures must sometimes be condoned for the safety of the populace and the security of the realm.

It is not this office's proposal that the incoming cabinet create or approve the creation of any "special agents" to the Crown. Such actions have too often resulted in as much embarrassment to the PM as success. However, it would be a matter of some wisdom were the authorities to consider carefully the good intentions of those who might grapple with these challenges out of devotion to their Queen. Let us not condemn those whom God has thrust into the path of danger and so act only out of their natural inclination.

Your Servant,



JOSHUA ANGELTON



The Role of Your Player Character

The world of For *Faerie, Queen, and Country* is a magical place, filled with both wonder and danger. In it, man and fairy have lived for millennia, sometimes in harmony, sometimes at odds, until even the lines of blood between the two have become blurred. It is a world of regal fairies, gnarled hobgoblins, powerful sorcerers, and imperial ambition.

In this world, your characters take on the roles of trouble-shooters and problem solvers: men and women with the courage and vision to face the dangers from men and fairy alike. Although they operate without official government support, characters can expect a certain leniency in their actions. The empire is faced with difficulties that can sometimes only be met by those able to operate free of the red tape of bureaucracy.

Your player characters will be caught up in a wide variety of adventures. Hearing of a series of hideous slayings in the dank streets of Cheapside, they might hunt down a murderous black annis lurking in London's sewers. An old friend may ask their help in persuading a pestiferous boggart to leave the house. One of your group could accidentally (or knowingly) insult a hot-tempered mage of the Esteemed Order of Thaumaturgists and find himself challenged to a sorcerous duel. An agent of the Crown might even send them on a dangerous mission against the Sluagh in the Highlands of Scotland!

The activities of your characters are limited only by your own imaginations. Look to the exploits, real and fictional, of those such as Sherlock Holmes, Dr. Watson, Professor Challenger, Lord Darcy, Florence Nightingale, Charles Darwin, and Sir Richard Burton for inspiration into the great canvas of possibilities that awaits your character.

The Role of the GM

Clearly, as the GM of a For *Faerie, Queen, and Country* campaign, it is your task to create adventures and possibilities for your players and their player characters. To do that, you must make this strange and fantastical version of Victorian England come to life. As you create and run adventures, the following guidelines will help you bear in mind what the For *Faerie, Queen, and Country* game is and is not.

It is not by any means a historical game, for where in history does one find men and fairies mingling together and battling magical foes? Yet, your world should have the trappings of history. To this end, accuracy is less important than mood and feel. There is no fixed date for the campaign, only a vague 187-, and as GM you are encouraged to use any personage, invention, or event from the broad span of the "Victorian" period. You want to create a fog-shrouded London with the cobblestoned back lanes, thick Cockney accents, and the trotting clatter of the hansom cabs that is the atmosphere of movies such as *Young Sherlock Holmes, The Great Train Robbery,* various Jack the Ripper movies, even *The Great Mouse Detective!*

Likewise, the For *Faerie, Queen, and Country* setting is not a science-fiction game. Technology is no further advanced than in real Victorian times. There are no flying airships or submarines a la Jules Verne, no time travellers as done by H. G. Wells, and no conquest of space. The railroad and breech-loading rifle are still new innovations. Man is still discovering and inventing many of the things we now take for granted.

For *Faerie, Queen, and Country* is a fantasy game. It does have magic and strange creatures and these will have an effect on society. Many of these effects have been incorporated into the material here, but it never hurts to add your own ideas and conclusions to the mix. Have fun describing a world that you think is both fantastic and logical.

Above all, have fun.

A Note from the Editor:

Many unusual terms are used in this book, due to the curious subject matter. At first glance some are bound to cause some measure of confusion. This short "glossary" should be of aid in keeping the sidhe separate from the sidh.

Sidhe (shee): Faerie folk, especially those in Ireland.

Sidh (shee): A faerie dwelling (except in Scotland, where it's a type of faerie).

Si *(shee):* A variant term, used adjectivally (Braolachan si, the fairy flag of Dunvegan castle).

Sith *(shee):* Another variant (cu sith, a fairy dog).

Other terms look unpronounceable to the untrained eye. This brief pronunciation guide has proven helpful in the past; we share it now with you.

Wales:

th = th as in then, not as in tooth

y is usually pronounced uh, with exceptions:
Singly, it sounds like ee
In the final position, it most often sounds like ee but rarely like uh

"yn ysbyty" = un uzbuhtee (in hospital)

ll = th as in tooth (this is only an approximation of the proper sound)

Bwbachod	BOO-buh-kahd
Bwca	BOO-ka
Coblynau	KOH-bluh-naw
Cwn Annwn	Koon-anoon
Ellylldan	ETH-uth-dan
Ellyllon	ETH-uth-on
Gwartheg Y Llyn	GOOAR-theg ee thun
Gwaragedd Annwn	GOOAR-a-geth anoon
Gwyllion	GOOITH-ee-on
Gwyn Ap Nudd	Gooin-ap-nuth
Llamhigyn Y Dwr	THAV-i-gun ee doo-r
Plant Rhys Dwfen	Plahnt reese dooven
Plant Annwn	Plahnt anoon
Plentyn newid	Plentun neooid
Pwca	Pooka
Tylwyth Teg	Tul-oo-uth teg
Ysbaddaden	Uz-ba-tha-den

Scotland:

In general:
dh, bh, and rnh are pronounced as v.
si is pronounced shee.
ch is pronounced as in German "ach," gutturally in the back of the throat.

Baobhan Sidh	Baovan shee (this is a dh exception)
Bodachan Sabhaill	Bodachan savail
Gait Sith	Cat shee
Cu Sith	Coo shee
Each Uisge	Ech wizgy (compare Irish aughisky)

Ireland

In general, much like Scots Gaelic.

Daoine Sidhe	Theena shee
Leanan Sidhe	lee-annan shee (compare Manx Ihiannan shee)
Tuatha De Danann	Too a ha dai donn un

The Player Character

Characters for For *Faerie, Queen, and Country,* like all characters in all AMAZING ENGINE™ universes, start from the humble beginnings — the basic character statistics described in the AMAZING ENGINE System Guide. In For *Faerie, Queen, and Country* characters are further defined by their blood (human or fairy), nationality, social class, profession, and current circumstances. These additions are unique to the universe of For *Faerie, Queen, and Country;* they should not be used in other universes of the AMAZING ENGINE game. Most would be nonsensical in another universe, anyway.

To finish your For *Faerie, Queen, and Country* character use the rules in this chapter. Begin by determining your character's blood and then continue with the remaining steps in order. After finishing these steps, you will have only to select skills for your character before beginning play.

Base Adjustment

As noted in the AMAZING ENGINE System Guide, every universe has a base adjustment to ability scores. In For *Faerie, Queen, and Country* the first step in finishing a character is to add a base value of 20 to every ability score. Remember, your character's movement rating and amount he can lift are based on the unadjusted rating (i.e. movement is your For *Faerie, Queen, and Country* character's Reflexes minus 20).

Blood

In the universe of For *Faerie, Queen, and* Country, the folk — the brownies, boggarts, bodachs, grugagachs, leprechauns, bwca, all the residents of the fairy realms — do live and have lived among men forever and ever. After all this time, there has been an inevitable mixing of human and fairy blood. In every village and city are those who show the signs of this mixed heritage — a pointed ear, a green skin-tone, or leaf-like hair. This is the way things have been for millennia, and while green skin may serve notice that the coachman is not 100% human, few think the worse of him for it.

Table 1: Fairy Blood

Die Roll	Result
1-40	Human
41-70	Tainted
71-85	Marked
86-95	Blooded
96-100	Full fairy

Characters in For *Faerie, Queen, and Country* have blood that is either human, tainted, marled, blooded, or in rare instances, full fairy. To determine the type your character is, roll percentile dice and find the result on Table 1: Fairy Blood.

Human characters are just that — people who have no fairy folk in their ancestral line. Humans have none of the foibles, both positive and negative, of the fairy line.

Tainted characters have fairy blood in their veins, but not enough to create any outward sign. Tainted characters gain a +5% bonus resisting glamours

Typical Fairy Features

Arched eyebrows	Hooves
Bandy, bowed legs	Huge mouth
Bulging eyes	Large eyes
Cat eyes	Large head
Elongated nose	Long canines
Excessive wrinkles	No neck
Extremely thin	Pointed ears
Flapping ears	Seaweed hair
Leafy hair	Swollen belly
Glowing eyes	Swollen nose
Greenish skin	

Table 2: PC Fairy Type

Die Roll	Fairy
1	Brownie
2	Bwca (Brownie)
3	Gruagach
4	Gwragedd Annwn
5	Killmoulis
6	Piskie (Brownie)
7	Tuatha te Danann
8	Urchin (Ellyllon)
9	Urisk
10	Wag-at-the-Wa' (Brownie)

(fairy magic), but suffer one additional point of Stamina damage from *cold iron — a* special type of metal that fairies are particularly vulnerable to.

Marked characters have enough fairy in them to cause some visible outward sign. The mark is distinctive and can only be concealed with difficulty. Marked characters gain a +10 bonus resisting glamours and +5 to all reaction rolls by the fairy folk, but suffer one additional point of Stamina damage from cold iron and are vulnerable to the powers of clergymen.

Blooded characters are half-fairies and it shows in their forms as a near-equal mix of fairy and human features. They cannot conceal their heritage. Blooded characters gain all the benefits of marked characters and can use 1 fairy glamour, too (chosen randomly by the GM). Note: Blooded characters can use this glamour to create an initial number of spells equal to Ko their Intuition score. (See Magic.) However, they suffer thejsame penalties as marked characters and receive -5% on all reaction rolls involving non-fairy NPC's. Players should roll on to determine their fairy blood; their character will sport some features of that fairy. See "Peak-Martin's Index to Faeire" for a description of each fairy type.

Fairy characters are pure fairy and suffer all the consequences and benefits thereof. Players with pure fairy characters must roll on Table 2: PC Fairy Type to determine just what they are. The abilities of each fairy type vary and player character powers for each type can be found in "Peak-Martin's Index to Faeire." Those with glamours receive initial spell creation as for "Blooded," above.

Nationality

Before determining further matters, you should choose a nationality for your character. Pure fairy characters do not need to make this choice, since nationality is something of a moot point for them. At best fairies are identified as being common to certain parts of Great Britain — no self-respecting fairy would ever claim to be an Englishman, Scotsman, or whatever. Blooded characters tend to be from the same region as their fairy type (i.e. half-Tuatha characters are most often Irish). For all other characters, choose one nationality from the list below:

English
Welsh
Scottish
Irish
Anglo-Irish
Foreign*

* Not allowed to marked, blooded, or fairy characters (since fairies tend to be very parochial). Otherwise, foreign characters can be as the player chooses, provided the GM allows the choice.

Beyond the general area of the country chosen, you can, if you wish, add specific details pertaining to your character's birth. For English characters this could be a particular city (London, Manchester, York, Southampton, etc.) or region (the West Country, the Marches, etc.). Scotsmen belong to one of the clans and Irish often identify themselves by county. The choice of these details is not necessary, since it has no direct effect on the game, but you and your GM may use it to add greater role-playing depth to the campaign.

Englishmen are the dominant group and the most common in the land. Naturally an English-

Oample Scottish Clans/Surnames

Cameron	MacGregor
Campbell	Mackenzie
Donald	Mackinnon
Drummond	Mackintosh
Fergusson	Maclachan
Fraser	Maclean
Gordon	Macleod
Grant	Macnab
Gunn	Macquarie
Hamilton	Moncreiffe
Lamont	Morrison
MacAlister	Munro
MacAulay	Ogilvy
McCorquodale	Ross
MacDougall	Stewart
MacEwen	Sutherland
Macfarlane	Urquhart

Sample Irish Surnames

Aherne	MacLaughlin
Boland	MacMahon
Boyle	MacManus
Cooney	MacSweeny
Finn	Madden
O'Flaherty	O'Brian
Garrihy	O'Malley
Healy	O'Rourke
Hennesy	O'Shea
Hickey	O'Toole
Joyce	Phelan
Keane	Power
Kearney	Quinn
Keegan	Shanahan
Lavery	Shaughnessy
MacBride	Toomey
MacKenna	

man speaks English, in the accent of his region (if one is chosen). Englishmen hold most of the high positions of power (though not by active prejudice, they claim).

Welsh characters automatically speak Welsh and English. Welsh are considered English citizens, but the Welsh accent is unmistakable, and most Welshmen are fiercely proud of their ancestry. Most Welshmen come from rural backgrounds or the mines and factories that drive Britain's industrial might. They are a rough and tumble lot with a streak of romanticism. As a group they are considered strong of back and heart with a flair for magical arts.

Scottish characters speak Scottish Gaelic and English. In this universe, Scots are considered citizens of Affiliated Scotland and are not citizens of England proper. Because of various treaty terms, however, Scots are treated identically to English citizens when travelling throughout England or its possessions. Scots speak with an unmistakable burr and proudly maintain their unique traditions. The stereotypical Scotsman is industrious, practical, and thrifty (or cheap). This reinforces their image as stolid industrial magnates, steadfast brigadiers, and methodical scholars of magic. Wizards of the Highlands have an evil reputation for the darker arts.

Irish characters must choose to be either pagan or followers of the Church. Irish pagans speak Irish Gaelic and English as a second language. Furthermore, they are second-class citizens, not allowed to vote or hold office, often suspect in the eyes of English. By way of compensation, the pagan Irish generally have better understanding of the fairies of the Emerald Isle, gaining a +10 to all reaction and lore rolls involving Irish fairies.

Church Irish are those who have adapted their ways to British rule, seeing the future of their land in the need to modernize. Church Irish speak English and Irish Gaelic. They can vote and hold office, but there is still subtle prejudice against them. They have not lost their contacts to the realms of fairy, gaining a +5 on all reaction and lore rolls relating to Irish fairies.

Both Church and pagan Irish are stereotyped as hot-tempered and romantic, both by themselves and others. The Irish do have an undeniable flair for magic. Church and pagan Irish do not get along well.



The Player Character

Anglo-Irish are the descendants of English landlords and settlers. None can be noticeably fairy for a variety of reasons, not the least being the hostility of the Irish fairies. Anglo-Irish do not automatically speak Irish Gaelic, but must choose to learn it. The Anglo-Irish are considered English citizens by ancient law. Given their role as wealthy landlords, the Anglo-Irish are not well-loved by many of their tenants, particularly the pagan Irish.

Foreign characters can be of whatever nationality the GM allows. Such characters automatically speak their native language and English with a pronounced accent.

Social Class and Professions

The Great Britain of For Faerie, *Queen, and Country* is very class conscious. Class subtly and unsubtly defines many things — behavior, employment, expectations, even justice are all influenced by a character's social class. Characters will often find themselves in situations where class makes a difference and so must know their own place in life.

In creating your character, social class defines the range of professions and skills the character can choose from at the start of the game. Each character's social class is determined by his Position attribute. The greater your character's position, the higher his standing on the social ladder, lists the different classes and the accepted professions for the same.

Like all others, fairy characters should still note their social class. However, such standing has no meaning in human society — one fairy is just as mysterious as another. Among his own kind, a fairy's social class is a measure of the character's relative rank among the denizens of fairy. Thus, among the fairy courts a killmoulis of the gentry is held in higher esteem than a working class gruagach.

Explanation ol Oocial Classes

Working class encompasses a broad range — including paupers, gypsies, the underworld, mill workers, farmhands, seamstresses, shop girls, small craftsmen, hawkers, and music hall stars. Working class characters tend to have limited means but numerous contacts and informers.

Table 3: Social Class

Character's Position Attribute	Character's Class is:	Accepted Professions:
21-35	Working Class	Clergy, Entertainer, Go-Between*, Hooligan*, Physic, Rustic, Soldier*, Tinker
36-55	Bourgeoisie	Clergy, Civil Servant, Correspondent, Detective, Doctor, Hooligan (Mohawk), Soldier*, Solicitor, Sorcerer
56-70	Gentry	Dilettante, Public Servant, Soldier*, Solicitor * (barrister), Sorcerer

* Can be combined with any other as a multiple profession.

Bourgeoisie characters include professionals, aspiring speculators, artists, bureaucrats, scholars, and a host of others who make the world go but tend not to get their hands dirty. As a rule, such characters have modest to respectable incomes and can be found in the company of both high and low. They often aid those of working class in their dealings with the gentry while at the same time handling matters beneath the station or too scandalous for those of the upper class.

The gentry are the upper crust — the wealthy and the titled. Characters with a Position of 56 or greater are Knights Bachelor and may use Sir (or Dame) before their name. No player character ever starts with a rank higher than this. Gentry usually have generous funds at their disposal and automatically receive money from investments every month. Furthermore, they are apt to receive preferential treatment in all matters of law and government.

Choosing a Profession

Non-fairy characters begin the game as current or former members of some profession that determines skills, contacts, and resources. While your character's profession does not *limit* what he might do once you begin play, it does *define* what he can do. A retired colour sergeant is not limited to military matters, but he is certainly more skilled in this area.

For full fairy characters profession is a meaningless concept. Fairies do not go to university or take up trades. They simply do whatever it is that fairies have done for centuries — mostly exist. This does not mean they are without skills — what knowledge they start with is defined under the fairy description. In addition fairy player characters may select skills based on their Intuition (as per other characters) but with the additional restriction that Learning-based skills cannot be chosen.

The possible character professions are listed on page 13, Table 3, organized according to social class. In general, each social class is restricted to those professions at the same level. However, this is not absolute and you can pick any profession of your character's social rank or *lower.* You cannot select a profession from a higher social class. Thus, a member of the working class could not choose to become a dilettante since he would lack the resources and the education to support such a lifestyle. (A "working class dilettante" would be better called a "tramp.")

Choosing a profession of a lower social class is not without consequences. Working beneath one's station, as it were, causes your character to permanently lose 10 from his Position Attribute. This reflects the generally demeaning nature of the career he has chosen, at least in the eyes of his former peers. Thus, a member of the gentry with a position of 42 who opted to be a correspondent for the London *Illustrated News* would have an adjusted Position of 32, making him essentially middle class. After all, such a job is not ennobling or a path to

Your character, Preservation Olcott Jones, is a doctor who served a stint in the Army. As a doctor he would know Languages, Medicine, and Sciences; while as a soldier he would be trained in Athletics, Bureaucracy, and Marksmanship. Both professions have three skill pools, so you can choose that number of skill pools for your character. You opt for Athletics, Medicine, and Bureaucracy, explaining this as your character was never strong in school studies and, as a doctor, disdains the use of firearms.

Your friend also chooses to create a character with two professions. In this case her character, a working class woman, is a combination entertainer/go-between. Entertainer has three skill pools, one more than go-between, so her character can select three pools. However, since both professions have Criminal as one of their pools, it must be one of the three. For the remaining two pools, she chooses the Arts and Bureaucracy. Her character is a songstress who knows her way around.

high station. Those characters possessing titles always retain their title, no matter what the circumstance. Note that some professions are divided according to social class — a bourgeoisie civil servant is not the same as a member of the gentry serving as a public servant.

Multiple Professions

Characters are not necessarily limited to a single profession although those trained in more than one tield are uncommon. Professions marked with an asterisk on Table 3 can be paired with any other profession the character can select to create a character with two professions.

There are consequences of choosing two professions. Your character does not gain unlimited access to all the skill pools of both professions. Instead, you must choose skill pools equal to the greater of the two professions, selecting from those choices offered to both professions. Secondly, if a skill pool **is** common to both professions, it must be among those included for your character.

For contacts, characters with multiple professions use the least restrictive of the two professions due to their broader range of activities. However, such characters also use the least favorable result on : Current Circumstances.

Profession Descriptions

Each profession is described below. This includes a general outline of the profession, and any special benefits or restrictions on the character.

Contacts lists the multiplier used to obtain a concact in given social classes. A "x2" multiplier increases the cost of contacts in that class, for example. If "Any class" is listed, all contacts are of equal cost.

Skill Pools lists those pools the character can select Learned Skills from.

Clergy: The character is a priest of the Church *si* Albion or some other congregation. The clergy has special restrictions: no woman or fairy can be a clergyman (and those marked or blooded would find it very difficult to use clerical powers). Those of Position 30 or below are parish priests; those of higher position serve as secretaries to a higher official (a bishop, for example). Contacts: Any class. *Skill Pools:* Humanities, Languages.

Civil Servant: Civil servants are minor functionaries such as assistant under-secretaries to the deputy counsel or senior clerks of the assistant postmaster-general. While civil servants do not have the ability to set policy, it is their job to see it carried out. They meet folks from all walks of life and are familiar with the "way things are done" in government. Contacts: Any class. *Skill Pools:* Bureaucracy, Languages.

Correspondent: The business of writing for papers is considered a vulgar trade by most of the proper folk — the ink-stained wretch, as it were. Newspapers are common and popular, so someone must write them. Reporters are often struggling novelists and poets, or occasionally aspiring politicians. Stories range from matter-of-fact to lurid sensationalism, allowing the correspondent a broad range. Contacts: Gentry x2. *Skill Pools:* The Arts, Languages, Bureaucracy.

Detective: Players can choose to be either a detective on a metropolitan police force (such as the newly created Detective Department of the London Police) or a consulting detective (i.e. a private detective as was Sherlock Holmes). Police detectives possess the advantage and disadvantage of government office — they have the force of authority but must also follow the dictates of their superiors, nor are they well-liked by the underworld. Consulting detectives have the freedom to act as they please but lack the resources of their official counterparts. Consulting detectives are often employed for matters too sensitive to appear in the papers. Contacts: Any class (police detective only); Gentry x2 (consulting detective). *Skill Pools:* Athletics, Criminal, Forensics, Bureaucracy (police detective only), Marksmanship (consulting detective only).

Dilettante: A dabbler in many things, without the need to apply himself to any task, the dilettante is seen as either a wasteful member of the rich or a

cultured man of means — depending on whom you ask. The dilettante receives a monthly sum (from trusts, investments, or family allowance) of pounds equal to twice his social level. Contacts: Working class x2. *Skill Pools:* Humanities, Languages, any 1 other of the player's choice.

Doctor: With the great advances in medicine in the past few years, doctors are no longer considered the horrible butchers they once were. In this day and age, ether even allows a patient to sleep through surgery while morphine can kill the pain afterwards! Contacts: Gentry x2. *Skill Pools:* Languages, Medicine, Sciences.

Entertainer: Music halls are the popular entertainment of the age, stocked with singers, comics, dancing girls, and variety acts that appeal to the lower classes. Your character is an aspiring star in the business and someday you will be a big name — if Fortune continues to smile on you. Contacts: Gentry x3. Skill Pools: The Arts, Athletics, Criminal.

Go-Between: In the world of noticeable divisions between rich and poor, upper and lower class, there has always been a need for those who can drop a word in the right ear, arrange a tryst, find the right man for the job, or smooth out all difficulties in a discreet way. This is the go-between's job — an irreputable yet necessary task. Contacts: Any class *Skill Pools:* Bureaucracy, Criminal.

Hooligan (Mohock): Every age has its gangsters, even the seemingly perfect and tranquil world of Victoria's rule. Hooligans are thugs, corner boys, or toughs; mohocks are the more sophisticated and urbane bourgeoisie version. (See "the 'Swell Mob': Mohocks" in The Glorious British Life.) Both are of the criminal class. While a hooligan may aspire to become a mohock or even a master criminal, he has to start first at the bottom. Not every hooligan or mohock is a black-hearted scoundrel, though. Some are forced to take up "the life" owing to reduced circumstances. Such criminals may even sport a heart of gold. Contacts: Gentry x3. Skill Pools: Athletics, Criminal, Marksmanship.

Physic: While the upper classes have their sorcerers, skilled in the A*rt,* the simple folk rely on the more practical skills of the physic — wise woman, fairy doctor, or charm dealer. Usually apprenticed or self-taught, the physic is a master of the Craft — the practical, day-to-day side of magic. A good physic knows the charm to ward off Gabriel's hounds, the potion to cure fairy madness, and the places and ways to talk to the local folk. Contacts: Any class. Skill Pools: Athletics, The Craft, Rural.

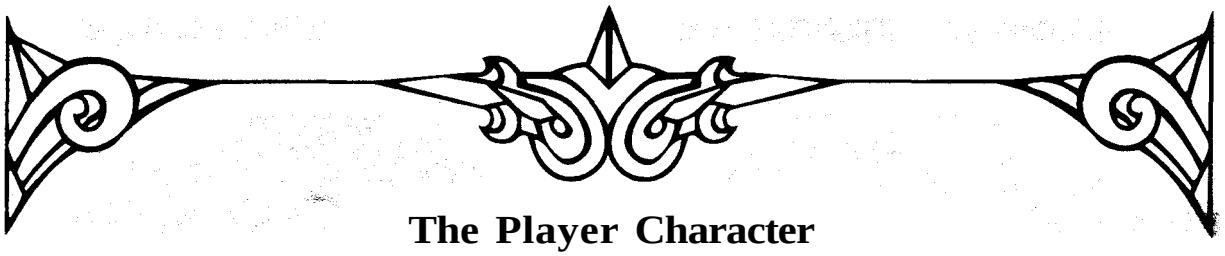
Public Servant: Throughout the ages, men of rank and wealth have often chosen to lead their country upon the perilous sea of politics. More than niggling burgomasters or mere civil servants, such public-minded men have found service in the high offices of the realm — as ministers, ambassadors, advisers, and more. Player characters begin in minor appointments as vice-consuls, secretaries to powerful ministers, or perhaps even ambassadors without portfolio. Contacts: Working class x2. Skill Pools: Bureaucracy, Humanities, Languages.

Rustic: Not everyone lives in the teeming, growing (and squalid) cities of the realm. Someone, after all, must provide the eggs, meat, butter, and cheese that keeps all else running. Rustic characters are farmhands or tenants. Aside from raising crops and livestock, many (especially player characters) take produce to the market towns, or peddle their goods from door to door, and so have seen more of the world than just their fields. Contacts: Gentry x3. Skill Pools: Athletics, Rural.

Soldier, ret.: England expects every man to do his duty and so soldiering has been and always will be a respectable task — provided one has the right rank. This profession has special restrictions on sex: Female soldiers are only allowed in the Thaumaturgical branch of service. There are no women serving in the Army or Navy. Whereas the common soldier may have been a thief or debtor, his officers are typically men of respect and position.

Players choosing the soldier profession must select first a branch of service from those listed here:

Army	Royal Marines
Infantry	Royal Navy
Cavalry	Royal Thaumaturges



The Player Character

After deciding on a branch of service, the player should determine his current rank using Table 4: Military Ranks, and then select a specific unit, either from those suggested below or from the GM's creation. (This list is hardly exhaustive as many other units did exist at the time, while others here

Tamle 4: Military Ranks

(dl0 roll) Social Class			Arm of Service		
Working Class	Bourgeoisie	Gentry	Army	Navy	Sorcerers*
1			Private/Trooper	Midshipman	
2			Private/Trooper	Midshipman	
3	1		Lance Corporal	Midshipman	Thaumaturge
4	2		Lance Corporal	2nd Officer	Thaumaturge
5	3	1	Corporal	2nd Officer	Thaumaturge
6	4	2	Corporal	2nd Officer	Sergeant of the Art
7	5	3	Sergeant	1st Officer	Sergeant of the Art
8	6	4	Sergeant Major	1st Officer	Sergeant Magus
9	7	5	2nd Lieutenant	1st Officer	Sergeant Magus
10	8	6	Lieutenant	Jr. Post-Captain	Lt. Magus
	9	7	Captain	Sr. Post-Captain	Lt. Magus
	10	8	Major	Commodore, 2nd Class	Magus
		9	Lt. Colonel	Commodore, 1st Class	Magus
		10	Colonel	Rear Admiral	Brigadier Magus

* Sorcerer/soldiers only.

reflect the unique nature of the FQC universe). Those units listed here are assumed to be stationed throughout the British Isles or Ireland.

Infantry

Coldstream Guards*
The Buffs
Duke of Cornwall's Light Infantry
Royal Irish Rifles (Irish only)
Connaught Rangers (Irish only)
Royal Welsh Fusiliers (Welsh only)
Royal Tywleth Teg "The Bloods" (Welsh blooded only)
Royal Highlanders "Black Watch" (Scots only)
Queen's Own Cameron Highlanders (Scots only)
Queen Nicnevin's Own Highlanders (Scots blooded only)
Royal Engineers

Cavalry

Life Guards*
Royal Horse Guards "The Blues"*
16th (Queen's Own) Lancers
17th Lancers
Royal Irish Dragoon Guards (Irish only)
Royal Irish Lancers (Irish only)
Royal Scots Greys (Scots only)

Royal Marines

1st RM Light Infantry
Royal Marine Artillery

Navy (ship character served on)

HMS *Royal Sovereign*
HMS Mars
HMS Princess *Royal*
HMS Neptune
HMS *Brittania*
HMS *Impregnable*
HMS *Hibemia*
HMS Albion

Royal Thaumaturges

Prince of Scotland's Own Sorcerers
The Oxford Legion*
Royal Magisterial Corps

* Regiments marked with an asterisk only accept officers (lieutenants or greater) from the gentry.

** Characters in cavalry must learn saber skill.

All soldier player characters are retired from active duty. This frees them of the need to constantly apply for leave when adventuring. There is always the possibility that in the event of some great national calamity, retired officers might be called back to active service. Contacts: Privates, corporals and sergeants — Gentry x2; Commissioned officers, any class. *Skill Pools:* Athletics, Bureaucracy, Marksmanship.

Solicitor: Integral parts of British society are the solicitors and barristers who work the engines of jurisprudence. Solicitors handle the day-to-day business of law — preparing contracts, building cases, executing wills, and such. Solicitors can represent a client in the lower courts, but only barristers (known as advocates in Scotland) can plead a case in the higher (criminal) courts.

Barristers only present cases, leaving the actual preparation and casework to solicitors. Barristers (in their robes and wigs) try cases, primarily criminal, in the superior courts. By custom, only a solicitor can contact a barrister, all others must contact a solicitor first.

Only player characters with a Position attribute of 31 or more can become barristers. All others are automatically solicitors. Contacts: Any class. Skill Pools: Bureaucracy, Humanities, Languages.

Sorcerer: Those learned in the mystical powers of the Art, able to concoct the elaborate spells that guard the realm, or strike down foes at distance, are an awesome and rare group. It is a profession of demanding mental skill and great learning, and while many claim to be its practitioners, few are actually masters of the Art. Most sorcerers must spend years in the musty halls of the great colleges to learn their skills and that's just where your char-

acter has been. Only now is he ready to place the title *Miraculis* after his name. Note: Sorcerers can create an initial number of spells equal to $^1/_{10}$ their Learning score. (See Magic.) Contacts: Any class. *SkM Pools:* Languages, Humanities, Sciences.

Tinker: A free-spirit, roving the country-side, or a shiftless wanderer, living on the edge of law and society — take your pick, for the tinker is seen as these and many other things. With little more than tools and wits, the tinker is a wandering jack-of-all-trades. Contacts: Bourgeoisie & gentry, x2. *Skill* Pools: Athletics, Ctiminal, Rural.

Table 5: Typical Favors

Favor	Cost
Arrange an introduction for character	1
Loan a small amount of money	2
Write a letter of reference for character	3
Put up character for weekend	4
Loan a moderate amount of money	5
Loan a rare item for short period	6
Call in own favors to help charactet	7
Provide an alibi	8
Risk career to aid character	9
Conceal a known crime	10

Contacts

Every character has the benefit of contacts — people he knows who someday might be useful for one reason or another. They may be childhood pals, distant cousins, family friends, former tutors, cellmates, deliverymen, business associates, or any of that living web that spins outward from the years of every man and woman. Some may be close, most are distant — forgotten and lost until the need to recall them arises.

As is the way of the world, these contacts usually have interesting jobs, mingle with important people, know the answers to the right questions, see things in a different way, or can sell just the thing your character needs. Thus, they are inherently useful to playet characters, since they can provide information and resources the characters could not otherwise get. Players should use and treat these contacts with care, since their use could make the diffetence at any crucial point in the campaign.

The total number and ability of any given contact is determined by points. Every player character has a number of contact points equal to his initial Charm Attribute. A character with a 27 Charm has 27 points for contacts. During the course of a campaign, a character can use these points to obtain favors and permanent contacts. A point can only be used once, and later additions to Charm (from experience awards) do not increase the points available for contacts. All contacts gained once a character begins play are added through role-playing; the points only represent the character's earlier life.

The points can be spent on two things — favors, which are cheap but only good for one use, and permanent contacts, which are expensive but as it says, permanent. A favot allows a character to call in an old debt of kindness (or whatevet). Once used, the points ate gone and the person who provided the favor is no longer under any obligation to the player character. Should he want future assistance from that contact, the player character more than likely is going to have to do something in return.

The base cost for a simple favor is one point. However, complexity, danger, and aggravation can

increase the base cost. Table 5: Typical Favors gives examples of the types of favors a character can ask and the cost for each. Furthermore, the social class of the person asked can affect the cost as noted under the profession descriptions. Should the noted public servant Sir Edward-Lyme, vice-consul to the court of France, need the name of a good burglar (an introduction, of sorts), it will cost him 2 points, not just one since he has little reason to associate with members of the lower classes.

The cost of acquiring a permanent contact is 15 points, even more than asking for an extremely difficult favor. This can be modified by the character's profession. Thereafter, the contact will consider any reasonable request and may actually welcome the attention of the player character. A permanent contact is by no means the slave of the player character, and the GM can always deny any request the player makes (on behalf of his character).

In addition, there are certain things contacts never do. They do not leave their clubs, shops, offices, or favorite haunts to gad-about with your character; if your character wants something, he has to go to them. They don't agree to things that are obviously dangerous. ("Here, take this gun and cover me," doesn't work.)

A contact doesn't exist until your character needs them. Then, in a flash of brilliance you can have your character remember that "chap from school days who now has got a job in the Foreign Office and just might know something about the secret treaty with the Seelie Court." After checking with your GM to see if such a contact could exist, you, as player, should make a note of who your character remembered and what they can do. Thereafter, the contact is more your responsibility than the GM's. Be sure to make note of the contact's name and business. After all if you can't remember the contact's name, he must not have been much of a friend to your player character.

Of course, the GM should also keep track of contacts, in his case noting the profession, personality, resources, and role-playing notes for each. Role-playing such contacts consistently is an important part of managing a continuing campaign.

The Current Circumstances

After determining class and picking a profession, you need to determine the resources available to

Table 6: Current Circumstances

Profession	Resources
Civil Servant	2d6 x 10/B
Clergy	1d4 x 5*ID*
Correspondent	2d4 x 5/C
Detective	2d6 x 5/C
Dilettante	1d8 x 20/A
Doctor	2d4 x 20/B
Entertainer	2d6 x 10/C
Go-between	1d6 x 10/E
Hooligan	1d4 x 10/E
Physic	1d4 x 5/F
Public Servant	2d6 x 20/A
Rustic	1d3 x 5/F
Soldier	By rank*
Solicitor	2d4 x 20/B**
Sorcerer	2d6 x 10/B**
Tinker	1d3 x 5/F

* See : Pensions (unless sorcerer)
** If gentry or barrister, property code is A.
Resources lists monthly income (in £'s)/Property code

your character. These include money saved, investments, allowance, pensions, and other sources of funds to support your character.

For *Faerie, Queen, and Country* is not a game about filling bank vaults with pound notes or niggling over every penny a character spends. Thus, players with a nose for economics will undoubtably **find** the monies given here excessive. Good — Sherlock Holmes seldom worried about funds (much less how to pay Mrs. Watson) and your characters should be freed of this burden also.

Nonetheless, it is a fact of life that some professions earn more than others. To find your character's current circumstances, find his profession listed on Table 6.

Monthly Wages

The first entry under the Resources column of section represents your character's monthly funds.

Table 7: Pensions

Rank	Resources
Pvt./Midshipman	1d3 x 5*IE*
Corporal	1d4 x 5/E
Sergeant/2nd Off.	1d6 x 5/C
Lts./lst Officer	1d4 x 10/C
Captain	2d6 x 10/B
Major/Commodore	2d4 x 20/B
Colonel	3d6 x 10/B
Rear Admiral	2d6 x 20/A

These are collected at the beginning every game month. Depending on your character these could be returns on investments, a monthly allowance from Father, or, most likely, wages of some sort. It is assumed that your character manages to find time to earn some money, even while undertaking any and all adventures.

Savings

Every character has a past, even before being created. Thus, in addition to monthly earnings, your character has managed to acquire a little property. It might be land, a house, investments, or even a pillow stuffed with savings. The Property code in the resource listing indicates which entry applies to your character.

Property Codes

A. Through family inheritance, hard work, or whatever, your character owns both a residence in the city and a house in the country. He has investments that provide maintenance for these properties and a small staff of servants — cook, housekeepers, maids, butler, and grounds-keeper (they never take part in adventures), 1d6 x 1000 £'s in ready cash. Investments and properties could be sold for considerable more, but this would cause a severe loss of position.

B. Your character has a modest home in the suburbs (but must hire servants) or lets a flat in the city, which is maintained by a landlandy (or landlord) and her maid. His savings are 1d3 x 1000 £'s.

C. Your character has a flat in the city or a small cottage in the country. A cleaning lady stops by once a week as does a local laundress. Your character's savings are 3d6 x 100 £'s.

D. As a member of the clergy, residence is provided for your character, along with a cook/housekeeper. Your character has no savings to speak of, but can draw modest funds from the church as needed.

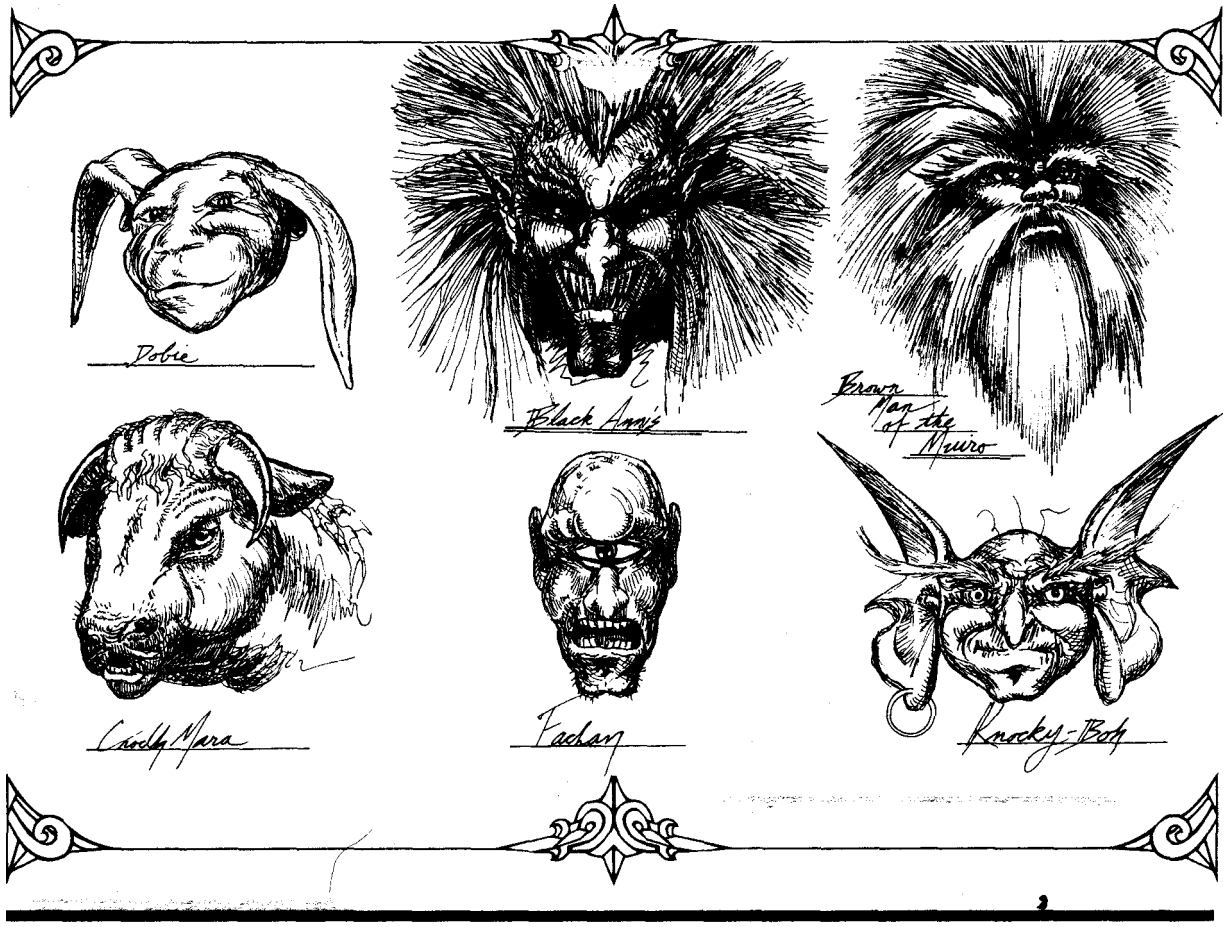
E. Your character stays at a pension or has a cold-water flat in a working class section of town. No servants are employed. Your character's savings are likely stuffed in a tin and amount to no more than 1d6x50 £'s.

F. Your character has a simple farmhouse in the country on land he rents from a gentleman or has a tinker's wagon (with broken down horse) for a home. Savings are meager, only 1d6 x 10 £'s.

Stamina and Body Points

Characters in For *Faerie, Queen, and Country* are not endowed with great numbers of stamina or body points. Fighting is not a wise or necessarily useful activity in this universe — negotiation, wit, and a well-played bluff will get your character much further. Your character's stamina points are equal to one-fifth his total Willpower and Reflexes Attributes. His body points are equal to one-fifth his Fitness Attribute. In both cases round fractions up.

For example, Liam McCann has a Fitness of 39, a Reflexes of 46, and a Willpower of 50. Reflexes and Willpower added together equal 96, so Liam has 20 stamina points (96 + 5). He also has 8 body points (39 + 5).



Skills

In For *Faerie, Queen, and Country,* your character needs more than a profession. He must also be outfitted with a battery of skills. These list the things your character can do, and possibly do well. As you will certainly discover, attempting actions without the proper skill is at the least challenging, if not impossible.

The skills in For *Faerie, Queen, and Country* are a blend of realistic and fantastic, some proven and others discredited (by modern standards). Craniometry, the practice of classifying people according to skull measurements, is no longer considered valid, for example. However, in the Albion of For *Faerie, Queen, and Country* it is a young but valid science. Similarly, the various magical skills of the Art and Craft are in no way real except within the universe of For *Faerie, Queen, and Country.*

Skills to Fit the Image

Before choosing skills for your character, take some time to think about your character — who he or she is and why he has learned the particular skills you want. This kind of planning develops your player character and gives you a good handle on how to role-play the part.

Once you've given some thought to the role, vou're ready to begin choosing skills. Although you can pick skills in any order you want, it's usually easiest to start by taking those that relate to your character's profession. Use these choices to define what it is your character really does in life. For example, you have an entertainer, skill choice should define just what kind of entertaining he does. If your character is a criminal sort, what type of crime does she specialize in?

Once career skills are chosen, you can round out your character with other skills that represent hobbies, sports, and passions. Again, try to be consistent and true to the image you've created. If your character is a working class hooligan, it's not too likely that he's skilled in the use of the saber — unless, perhaps, he served a stint in the cavalry. The same hooligan could be quite the brawler — something most "genriemen" are not too likely to be skilled at. Your civil servant has little likelihood of knowing Pharmacology or Disguise, but you could plausibly choose Acrobatics, First Aid, and Theology by claiming he was a local leader in the Church Boy's Brigade (a youth organization like the later Boy Scouts).

One tendency best avoided is choosing skills solely for any advantage they might give you in the game. While a range of useful talents is certainly desired for any group of players, don't base all your choices on the single question "How will this help me in the game?" Pick skills that sound interesting and fun, regardless of their usefulness. After all, you're not prescient. What you consider useless today might become vital for your character in the future.

Adding More Skills

The skills listed in the skill pools are not an absolute and complete list of everything a Victorian gentleman or lady could learn. Life is filled with a vast array of skills that allow people to be everything from master baker to coin collector.

Most of those skills not listed are highly specialized or of limited use to player characters, given the types of adventures they are likely to have. The ability to bake fine tortes is not likely to come into play too often when the characters are tracking down an evil sorcerer of the Exalted Order. Likewise skills that call for highly specialized equipment — naval gunnery being only one example — are not useful choices for most player characters.

Nonetheless, players will want unlisted skills from time to time, either to round out a character idea they have or from simple perversity. The GM can, therefore, create any skill as he sees fit. The few guidelines here can guide the GM through the task.

- If the skill can be handled using the generic description (see *Skill Descriptions),* then it is probably safe to allow.
- This is not a science-fiction game. Skills should not exceed the normal limits of Victorian science and engineering. Characters , shouldn't build airships or death rays.

Skills

Skill Pools

ATHLETICS
- Acrobatics (Ref)
- Brawling (Ref)
 - wrestle (Ref)
 - fisticuffs (Ref)
- Climbing (Ref)
- Saber (Ref)
- Claymore (Ref)
- Epee (Ref)
- Swimming (Fit)

THE ARTS
- Acting (Int)
 - disguise (Int)
- Dance (Ref)
- Drawing (Int)
 - engrave (Lea)
 - paint (Int)
- Music (Int)
 - sing (Int)
 - instrument (Int)
 - compose (Lea)
- Sculpture (Int)
- Write (Int)

BUREAUCRACY
- Bribery (Int)
- Procurement (Int)
- Protocol (Lea)

THE CRAFT
- Divinationt (Int)
- Fairie Lore (Int)
- Folk Medicine (Int)
- Herbalismt (Int)
- Hyperaesthesiat (Int)
- Spiritualismt (Int)

CRIMINAL
- Cardsharping (Ref)
- Cracksman (Lea)
- Counterfitting (Lea)
- Disguise (Int)
- Forgery (Int)
- Lockpicking (Lea)
- Pickpocketing (Ref)

FORENSICS
- Chemical analysis (Lea)
- Craniometry (Lea)
- Handwriting analysis (Int)
- Material analysis (Lea)
- Phrenology (Lea)

GENERAL
- Carriage driving (Ref)
- Horsemanship (Int)
- Mechanics (Int)
- Sailing (Lea)

HUMANITIES
- Greek (Lea)
- Latin (Lea)
- Library Research (Lea)
- Linguistics (Lea)
- Theology (Lea)

LANGUAGES
- English (Lea)
- French (Lea)
- German (Lea)
- Greek (Lea)
- Irish Gaelic (Lea)
- Italian (Lea)
- Manx (Lea)
- Russian (Lea)
- Scots Gaelic (Lea)
- Spanish (Lea)
- Swedish (Lea)
- Welsh (Lea)

MARKSMANSHIP
- Pistol (Ref)
- Rifle (Ref)
- Shotgun (Ref)

MEDICINE
- First aid (Int)
- Medicine (Lea)
 - clinical (Lea)
 - pathology (Lea)
 - pharmacology (Lea)
 - surgery (Lea)

RURAL
- Fairie Lore (Int)
- Farming (Int)
- Folk Medicine (Lea)
- Horsemanship (Int)
- Kennel Master (Spi)
- Woodlore (Int)
 - trapping (Int)
 - tracking (Int)

SCIENCES
- Any science (Lea)
- The Art (Lea)t
 - Alchemyt (Lea)
 - Divinationt (Lea)
 - Goetict (Lea)
 - Wizardry* (Lea)
- Engineering (Lea)
- Library Research (Lea)

* Available only to professions allowing these skill pools. See "Profession Descriptions."

Magic in this world is a science and magic skills should have scientific trappings.

Always consider what advantage the players might gain for their characters from the new skill. Players may have intentions you did not anticipate.

If possible, use the new skill with an NPC first and see what uses you can make of it. Only when you're satisfied should you allow it for player characters.

Sub-Specialist Penalties

In *For Faerie, Queen, and Country,* characters suffer a -10 penalty when attempting to use sub-specialties they are not trained in. This penalty is in addition to all other modifiers the character might accrue. For example, Anthony Dwyer is trained in Medicine, but not Surgery. His friend has a fairy dart lodged nastily into his shoulder. Mr. Dwyer, whose skill in Medicine is 40, has a 30% chance to remove the dart safely. Otherwise his attempts cause further injury.

Skill Descriptions

The remainder of this chapter is devoted to describing the skills in For *Faerie, Queen, and Country* and the uses these skills have in the game. Not every skill is described, however. Only those that have a specific effect on the game rules or are so unusual as to need definition are described in detail. Other skills (such as Sing, German, or Theology) are not described. For these skills, you should use the Generic Skill description given below.

Generic Skills

If no skill description is given, that skill is considered generic. Any character who knows a generic skill is assumed to be trained in all applications of that skill. For example, a character skilled in Welsh can read, write, and speak Welsh. Those talented in Saber are able to fence with a saber at full effect.

Knowledge of a skill does not guarantee automatic success, however. Whenever a character attempts to use a skill, you can require a skill check for success. Skill checks are not required for every use, only those you deem difficult or uncertain. Thus, a character able to sing would hardly need a skill check to sing a popular song of the time, but would need to make one to remember a peculiar air she heard only once while at Queen Maeve's fairy court.



Acrobatics (Ref). Your character can perform feats of tumbling to entertain. Upon a successful skill check he can juggle up to three items (further items added require more skill checks), perform handstands, tumbling rolls, flips, and the like. He can also walk a tightrope, with one check required every ten meters. Characters with tumbling take no damage from falls of ten meters or less — but only on a successful skill check.

Art, the (Lea). This broad skill area must be learned before any sorcerer can study the more detailed aspects of magic. From the Art the character learns the general theories and laws of magical science, but not the actual processes needed to cast and create spells. Due to magic's great difficulty, characters trained *only in the Art* cannot *use any of the specialized skills (alchemy, divination, goetic, or wizardry* — see "The Art," pages 42-43). Knowledge of the Art does allow a character to understand the nature of any magic he sees — classifying it according to the action used to make the spell.

Brawling (Ref). Characters with brawling are able to fight rough-and-tumble at full effectiveness (using their full skill on the attack). Such fights are not refined fisticuffs or the grapple-and-hold techniques of wrestling. Brawlers gouge, bite, slap, trip and use whatever means they can in a fight. Characters with brawling skill can use any hand-to-hand weapon, save swords of any type, without penalty.

Bribery (Int). Characters with this skill, with a successful skill check, can say whether a given official can be bribed and what an appropriate bribe would be based on the official's position or rank. This skill does not make bribery automatic — the player must still role-play the attempt and the bribe can still succeed or fail based on the NPC's personality and opinion of the character.

Cardsharping (Ref). Cards are your character's friend. You can perform a number of card tricks — forcing a card to be drawn from the deck, dealing from the bottom, shuffling so that a particular card remains on top (or bottom), and other magician's tricks. Each requires a successful skill check to perform. When your character plays cards you can make a skill check to convert any hand he lost into a victory. The skill has a failure margin of F9, which resluts in the detection of your character's attempted cheat.

Chemical analysis (Lea). Given a small laboratory (no more elaborate than a table in the workroom and collection of reference works), your character can analyze substances to determine their chemical nature. This is useful for separating blood from tomato stains, analyzing poisons and rare drugs, and preparing sedatives for overwrought pixies.

Climbing (Ref). Those with this skill are adept in mountain-climbing or perhaps second-story work. On a successful skill check, your character, using rope and other tools, can climb any but the smoothest surfaces. Without equipment, the chance of success is halved. One check must be made every 50 feet scaled.

Clinical, Medicine (Lea). This skill could be called advanced first aid. With it the character is able to treat most everyday or emergency needs of patients — bandaging, stitching cuts, assisting birth, preventing infection, setting fractures, etc. Clinical work is the basic tool of the G.P. A successful clinical skill check immediately restores 2 points of body damage or 2d4 points of stamina damage. In addition, the treatment prevents possible complications (such as infection).

Counterfeiting (Lea). Although the character can attempt to mint counterfeit money, this action has a success rating of SO to successfully produce the necessary molds or plates (otherwise the Empire would be awash in phoney bills). He can spot counterfeit bills by making a successful skill check. Furthermore, the character knows the best ways to pass counterfeit money while avoiding detection and so can spend a questionable note without arousing suspicion by again making a successful skill check.

Cracksman (Lea). Characters with the skill of the cracksman are talented in the business of opening safes. Most often this is done with the use of a *petter-cutter,* a drill used to cut out the lock. Opening safes is slow work, taking 21-30 minutes to complete the job. A skill check must be made to do the job; otherwise the character has run into an "un-

drillable" safe or had some other complication that prevents success.

Craniometry (Lea). One of the latest scientific methods in criminal detection is the foundling science of craniometry — the classification and identification of individuals by the precise measurements of their craniums. With these measurements, the character can, on a successful skill check for each, determine the following: sex, age, body type, intellectual capacity, and personality tendencies. For example, a set of measurements might reveal "a short, stocky man of middle-age and no particular intellect who is prone to violent fits and criminal tendencies." (Players should do their best to sound like Sherlock Holmes when making these pronouncements.)

The Metropolitan police (and several other organizations) maintain a growing file of cranial measurements. Characters can use these for identification purposes, much like fingerprints. (Clearly, one of the difficulties with the process is getting the measurements in the first place.)

Disguise, Acting/Criminal (Int). Through makeup, acting, and a successful skill check, your character can create a disguise good enough to fool others under less than perfect conditions such as bad light, fog, or at a distance. Disguises sufficient to fool close inspection have a success rating of S5. In any case your character can only disguise himself in general terms — perhaps as a dockworker or gentleman — but specific impersonations are not possible.

Fairie Lore (Int). The fairies are a special folk and they have their own special ways that often mystify mortals. With Fairie Lore, your character is wise in matters supernatural. He can spot a fairy ring in the forest, tell a boggart from an awd goggie, and knows the right offering to leave a broonie, and the ways to drive off a buttery spirit. On a successful skill check, your character can identify any fairy he sees, describing its habits and supposed weaknesses — at least according to superstition and old wives' tales.

First aid (Int). Though not a trained doctor, your character has learned the basics of treating wounds and injuries. Perhaps he served in the Medical Staff Corps of the Army, learned nursing under the heroine Florence Nightengale, or just had to make do in the countryside far from any surgeon. Whatever the source, your character has learned to bind wounds, splint bones, recognize concussion, treat rashes, prevent infection, etc. First aid can be used once on any character (including oneself) for injuries sustained in a given battle. If the skill check is successful, that character regains Id6 stamina points or 1 body point. If the skill check fails, no benefit is gained. If multiple characters have first aid, use the highest chance of success in the group.

Table 8: Forgery Results

Die Roll	Quality
> Successful	Pass casual glance — shopkeeper in a hurry, doorman taking invitations
>S5	Pass casual inspection — wary shopkeeper, letter from acquaintance
<S2	Pass close inspection — suspicious shopkeeper, letter from a close friend, solicitor reading will
<S0	Near perfect — hotly constested will, intimate note



Fisticuffs, Brawling (Ref). Your character has been trained in the gentlemanly art of boxing, the dignified way to fight hand-to-hand if one must. Using the scientific methods of fisticuffs, your character can make two attacks (one for each fist) in a single combat round — thus increasing the likelihood of quickly dispatching an opponent. Unfortunately, the principles of fisticuffs assumes the other fellow is also fighting fairly. When this skill is used against brawlers and wrestlers, your character opponents gain a +10 on their chance to score a hit. Fisticuffs is useless once your character is grappled.

Folk Medicine (Lea). Knowledgeable in the uses of herbs, common sense, and superstition, your character can apply herbs to ease pain and heal wounds, brew teas to settle a stomach or soothe sleep, mix medicines to fight off a cold or flu, prepare poultices to reduce swelling, and even treat some diseases, A successful skill check causes bruise damage to heal 1 point faster per day and reduces recovery time for minor illnesses by 50%.

Forgery (Int). Your character has learned the principles of that sinister art of forgery. This is more than just the simple imitation of a person's signature. Forgers deal in false cheques, bills of exchange, wills, certificates of character, compromising letters, and bills of lading. When a PC is attempting a forgery, the GM should secretly make a skill check for the character, noting the number rolled. If the check is failed, the character knows the work is unsatisfactory. Otherwise the attempt is at least passable. The quality of the forgery depends on how low the die roll was according to Table 8.

Creating forged documents is slow work, requiring at least a day for the simplest pieces, more for complicated and demanding work (such as a will).

Handwriting Analysis (Int). The nemesis of all forgers is the skilled handwriting expert. Characters with this skill can try to detect forgeries. The chance of detecting is equal to the ranking of the forgery on Table 8. Thus *a* forgery ranked near perfect would only be detected by a handwriting expert who rolled an S0 on his Intuition. Only one attempt is allowed per document.

As a "science" handwriting analysis can do more than spot forgeries. On a successful skill check, any one of the following can be determined: handedness, age, sex, education, nationality, and personal tendencies. When applied to forgeries, the chance is equal to the next lowest success rating compared to detecting the forgery. Again, a good Holmsesian delivery to any discovery will add great atmosphere to the proceedings. ("Indeed, not only is this note forged, but it was written by a left-handed Belgian who is either infirm or drinks to excess!")

Library Research (Lea). No matter where in the Great Britain, your character knows which libraries to consult and how to find information in them. Furthermore, the character possesses the necessary credentials for such research, allowing him access to collections that might otherwise be closed to casual readers. Once per day characters engaging in library research are allowed a skill check to see if they have uncovered facts relevant to their search. How much each check reveals depends on the complexity and rarity of the information, as decided by the GM.

Linguistics (Lea). Your character has undertaken the study of languages. In addition to those languages learned, he can haltingly understand related tongues, provided a skill check is passed. Comprehension is limited to your character's Attribute score. For example, Miss Carlyle, an accomplished linguist, has a Learning of 45 and knows Irish Gaelic. While in the Highlands, she is challenged by an old Scots crofter who naturally speaks Scots Gaelic. Her comprehension is 45%, so that she understands about half of what he says — certainly enough to deduce his meaning and even hold a stilted conversation.

Lockpicking (Lea). In this day and age, lockpicking is not an arcane and difficult art. Key locks are mostly simple and easily opened by those who know how. All that is needed is a small collection of tools: hook wires, thin-jawed pliers, and a collection of keys matching various lock types. With the exception of the new Chubb lock for padlocks, doors, and safes, any character with lockpicking skill can open a lock by making a successful skill check. Chubb locks are a different matter, since their complicated

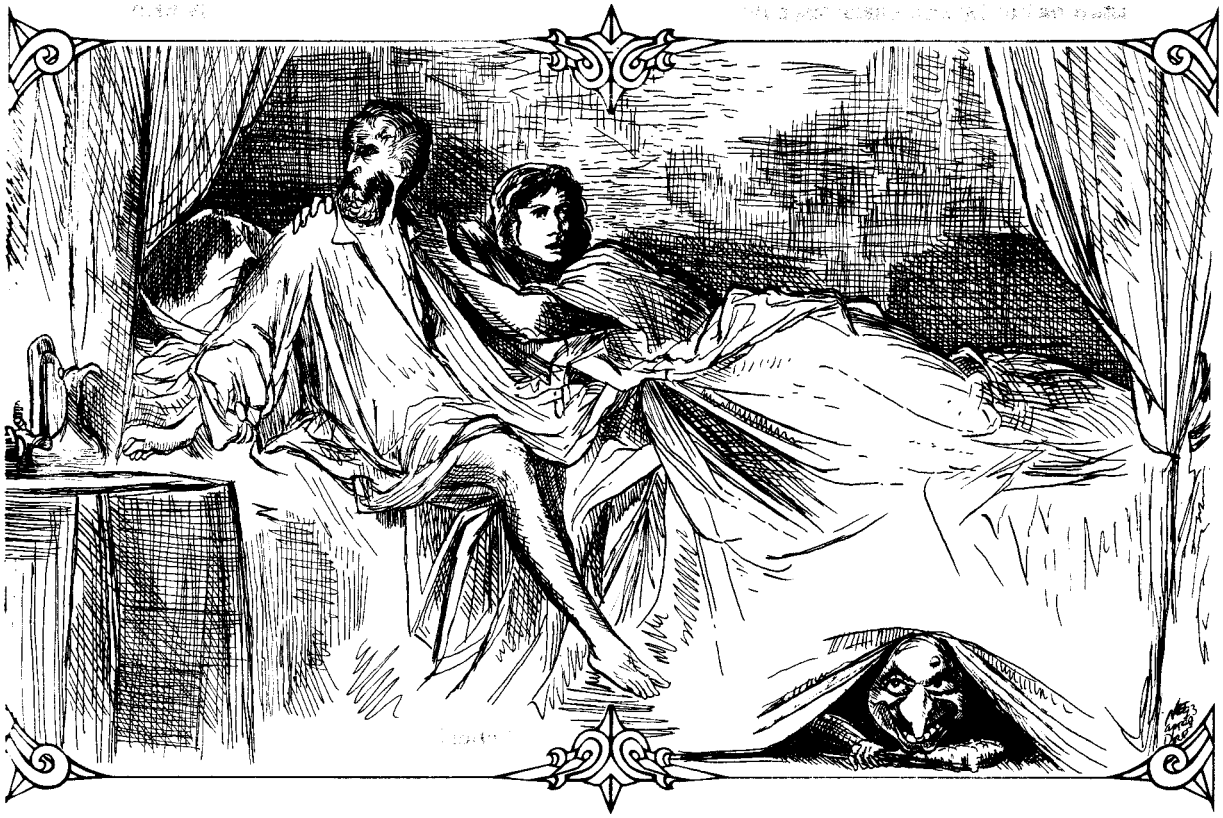
designs reduce the chance of success to 14 what it normally would be. Of course, any door subtle lock-picking fails to open, a good jemmy bar can usually pry apart.

Material analysis (Lea). What to do with that strange ash found on the floor? Is that scrap of cloth on the doorframe significant? Characters with material analysis can identify substances by type: what it is, where made, unique identifying characteristics, and special properties of the item. Each category requires a successful skill check. For example, Henry Jones, the great Welsh detective, finds a scrap of blue wool cloth. After carefully examining it, he is able to state, "This cloth is a Scottish wool with a particular weave done only in the district round Cromarty Firth. The dye's unique to the Seelie Court, so it's likely to be a fairy cloak that left this. (As unusual, player characters making such pronouncements can be as pompous as they wish.)

Mechanics (Int). In the pre-electronic times of *Faerie, Queen, and Country,* the mechanic stands at the cutting edge of the future. The world is run by machines — steam power, pistons, gears, cogs, and all the mechanisms of industry. Characters skilled in mechanics are the masters of technology, able to operate and repair the engines of progress, both large and small. Of course, larger projects require appropriate equipment and assistance. One man alone cannot rebuild the mill's steam boiler.

Medicine (Lea). The character has learned the basics of medical training, though he is perhaps inexperienced or unspecialized in any single field of this science. Characters with Medicine skill can use any sub-skill (with penalties). Furthermore, all characters with Medicine are trained in anatomy and physiology.

Medicine in the time and age *of Faerie, Queen, and Country* lacks much of what is common today. The stethoscope is less than 100 years old. Germs and bacteria are only vaguely understood. Sterilizing instruments is a new idea. Thermometers are not generally used. Neurology is an infant science. Much is not known or invented — insulin, vita-



mins, x-rays, that mosquitoes carried malaria, and penicillin are all unknown. Medicine as a science is still in its infancy.

Pathology, Medicine (Lea). As a trained physician, the character can attempt to decipher any natural bodily ailment (as opposed to one caused by a magical charm or curse). The doctor must conduct an examination. If the skill check succeeds (the chance of success is halved when treating fairy characters), the character knows the cause and can prescribe a treatment — if one exists. Such treatment speeds recovery by 50%, either in the rate wounds heal or time needed to overcome a disease. This benefit can be combined with that of any other medicine skill.

Pharmacology, Medicine (Lea). The character is very modern, versed in the latest theories of germs, anesthesia, inoculation, and medicinal drugs. On a successful skill check, your character can concoct and dose "knock-out drops" and pain-killers. By making a halved skill check he can diagnose poisonings and prepare the necessary antidotes — if such exist.

Phrenology (Lea). This is a fledgling science, based on the concept that bumps and other irregularities on the head can be used to determine one's personality type and traits, especially those associated with criminals. (Compare to Craniometry.)

Pickpocketing (Ref). Your character has learned the larcenous art of removing goods from the persons of others. (This is usually done using a small knife to slit open a pocket or purse, as opposed to actually lifting an item out of the pocket.) Your character's basic chance of success at pickpocketing is equal to half his attribute rating. Working with an accomplice who is also skilled in pickpocketing doubles the chance of success. (The accomplice knows how to create the right kinds of distractions.) The chance of success can be reduced by difficulties such as a suspicious target, the wallet being in a trouser pocket, lack of crowds, or a policeman nearby. If a failure margin of F8 is rolled, your character has been caught in the act. Immediate flight is his best hope to avoid capture at this point.

Procurement (Int). Perhaps because of his travels or his business about town, your character always seems who, what, where, when, and how to find any item or service, excepting the rarest and most unique. Perchance your characters suddenly need box seats at tonight's opera or advice from an expert in Irish lore. Characters with procurement skill will know where to find just these things — but only if they make a successful skill check. The procurement skill does not eliminate the need to pay for goods or role-play encounters, however. It only places the two things — characters and their goal — together. What comes of this connection can only be determined by the interactions of players and GM.

Protocol (Lea). Your character is trained in the tricky business of official etiquette, including forms of address, rank, and conduct. Your character knows the correct behavior in any formal situation — upon a successful skill check, of course. This knowledge gives your character a +10 on any encounter reactions for that function. In addition, a successful skill check allows your character to identify heraldic symbols (by family and rank), determine the importance of myriad government officials, and even improve the chance of securing an audience with such officials. (The GM determines the exact improvement, but the typical bonus is +10.)

Surgery, Medicine (Lea). Since the recent introduction of anesthesia has surgery moved more and more from a butcher's trade to an exacting science. Before ether, patients writhed, twitched, and howled, making careful or slow operations impossible. Surgery was done quickly, often by amputation of the problem. Now it is actually possible to operate and solve the problem instead of just removing it.

Characters with surgery skill can perform operations as needed — removing bullets, setting serious fractures, and the like. All operations are assumed to be conducted using ether. If the skill check is successful, the patient loses 1 body point, but risks no further complications (see "Combat"). If the skill check is failed, the risk of complications still exists and, should the skill check result in a failure

margin of F9, complications automatically occur. (The patient could die on the table, if the GM wishes, although this is not a recommended outcome for any player character.)

Swimming (Fit). Your character can swim. At full effort he can swim meters per round equal to $^1/_4$ his Physique score (rounded down). This pace, however, can only be sustained for combat rounds equal to his Willpower/10. Characters can swim longer distances at much slower paces, up to a maximum of miles equal to half their Physique, although a Willpower check must be made for every five miles swum to sustain the effort.

Tracking, Woodlore (Int). Perhaps at some colonial post in America or as a game-keeper's son in the country, your character has learned how to track game and other creatures. A skill check must be made to follow a trail under normal conditions. The check is halved for bad weather, trails older than a day, or any time a fairy is being followed. These modifiers (and any others the GM may impose) are cumulative. One check must be made every mile or whenever a puzzling point is reached — such as a stream or rocky surface.

Trapping, Woodlore (Int). Your character is skilled in the making and use of traps. While for most this is limited to small game, characters with this skill can also make man-traps. Placing such a trap requires a successful skill check. Once placed, the character has little or no control over what is trapped. Man-traps typically cause Id8 points of damage and have a lethality rating of 3.

Wrestle, Brawling (Ref). Your character can use this skill to gain holds on an opponent in such a way as to restrain or immobilize him. Gaining a hold takes at least two rounds of combat. The first successful attack indicates you have closed with the opponent — no damage is caused. If in the next round, your character succeeds again, he has grappled the opponent — normal damage is caused. Grappled opponents have their chance to hit automatically halved. If, once you have grappled, you make another skill check and roll half the needed score or less, your character has pinned his opponent. Pinned characters have their chance to hit reduced to 14. Once an opponent is grappled, any successful attack causes damage (regardless of pinning).

A grappled or pinned character can be freed by others (on a successful attack) or can free himself. A pinned character who scores a successful attack has wriggled loose and is now only grappled. A grappled character who successfully attacks breaks free. These attempts cause normal damage.

Awards and Experience

With adventure comes knowledge and in For *Faerie, Queen, and Country,* knowledge translates into experience points — the means by which characters improve ability ratings, add new skills, and generally increase their chances of survival. All this is above and beyond the additional uses of experience toward the character core or future characters for the AMAZING ENGINE™ role-playing system.

In general, characters earn experience by completing adventures. Just how much is earned depends on the success of their endeavors, but there is even knowledge to gained in failure. Along the way to completing a given adventure, characters earn lesser amounts of experience by successfully using their ability ratings. Characters do not necessarily earn experience for killing or maiming (fairies or otherwise) or for accumulating cash. The first is figured into the experience of the adventure, the latter, any monies found, is its own reward.

Besides experience points, characters can earn another type of reward, equally valued in the For *Faerie, Queen, and Country* universe, that of honors and titles. Conspicuous bravery, dedicated public service, and even secret action for the good of Britain are sometimes recognized by the crown. Fortunate are the heroes given the right to attach a C.B. (Companion of Bath) or V.C. (Victoria Cross) after their names, increasing their Position with each honor.

Earning Experience

The main source of experience points comes from completing adventures. An adventure is a single story or, in the case of long and complicated plots, a single chapter. It is best to imagine each adventure as a case or a problem posed to the player characters. Once the case has reached its conclusion (whatever it may be), the player characters are given experience points for their actions.

It is the GM who decides how many points an adventure is worth. To help, lists average point values for general situations the characters may have faced during the course of the adventure. You can go through this list and tally up all the points that apply. The total would be the average amount the group might earn.

However, this is only might earn, is only meant to be an aid to your own judgement. You can raise

Table 9: Experience Points

Situation	XP
Noble sacrifice (large)	+5
Noble sacrifice (small)	+2
PC(s) outwit GM	+5
PC(s) prevent harm to innocents	+7
Risk *Level* (choose one)	
Opponents stronger than PC(s)	+7
Opponents equal to PC(s)	+5
Opponents less than PC(s)	+2
Success Level (choose one)	
PC(s) solve dangerous adventure at no risk	+ 15
PC(s) solve dangerous adventure at moderate risk	+13
PC(s) solve dangerous adventure but charcter(s) die	+ 10
PC(s) solve adventure, not dangerous	+7
PC(s) delay but not defeat villian's plans	+5
PC(s) fail to solve adventure	+2

or lower their reward based on your own opinions. Was they adventure easier than you originally planned? Much harder than anticipated? Did the group waste a lot of time chasing false clues or let themselves be easily side-tracked? Did they avoid dangerous fights through cleverness? Did they chicken out from easy battles? All these and many other factors should be considered.

In addition to the experience points earned for the adventure, player characters earn experience points for successfully using their skills. When a character makes a successful skill check during an adventure, the player should make a check by that skill. Once a skill is marked, there is no need to note later successes during that adventure. When experience points are awarded, every marked skill -ims the character 1 experience point.

Using *Experience*

Characters in For *Faerie, Queen, and Country* can use experience points as explained in the AMAZING ENGINE™ System Guide. Specifically, they can tax abilities, improve ability scores, obtain new skills, increase their dice pools, and save XP for future characters. When a character (axes his abilities, each experience point spent equals one point of temporary increase to an ability score. Once the points are spent, they are lost.

Experience points spent to improve your character's ability scores at a rate of three to one. It would takenineexperiencepointstoraiseyourcharacter's Reflexes by three. No ability score can be greater than 90 and Position cannot be raised above 65 until the character has received an award ortitle.

Skills can be obtained by spending experience points, too. Your character can learn a new skill by spending 50 experience points. This allows him to the skill at his normal ability score. Not all skills can be gained, however. Learning-based skills can only be added from the skill pools the character is allowed and magical skills (those of the Craft and the Art) are only available to physics and

"Well, that ticklish business with the pretender queen is well over with," sighed Harcourt to the rest, "so just what did we learn from it?"

In this case, Harcourt James and the other player characters gained quite a bit. First, for his service in defense of the realm, Harcourt James was made knight bachelor and is now Sir James. Furthermore, with experience gained, Sir James' companion, Magus Bolingbrooke was finally able to perfect her studies in alchemy, adding it to her list of skills. And Tommy the Cat, the half-bwca housebreaker, added a little to his Fitness. He doesn't want to fall again like he did off the wall at Balmoral.

Preservation Olcott Jones decides to save his experience. "Never know when you might need to hit the bullseye," his player explains, preferring to save points for taxing abilities. Another player, Tim Brown, is also saving experience to add another die to his Physique pool, in anticipation of the upcoming *Bughunter!* campaign.

Earning Awards, Titles and Recognition

Unlike experience, which is earned at the end of each adventure, characters do not automatically earn coveted titles and honors. These are rare rewards for meritorious service, daring heroism, conspicuous generosity, scientific achievement, and good breeding. As such, they should be very hard to come by.

There is no schedule for giving out these awards — no set action or feat the characters can perform to automatically gain a title or earn the Victoria Cross or an invitation to address the Royal Geographic Society. These rewards are only given when you, as GM, decide the character is worthy. Even then, the character does not automatically gain the title. Instead, he must make a check against his Position rating. If the check succeeds, the character's accom-

plishments are recognized and the honor extended to him. Otherwise, the character has been passed over for any number of reasons. Greater heroes may be decorated, more influential men knighted, or less radical scientists honored. Your character must wait until his name comes up once again.

Honors have special rewards associated with them in addition to the mere prestige they lend to the character. These benefits are noted in the descriptions of the specific honors below.

4

Scholarly Honors

This class of recognition is the "least" of the three — honors bestowed by various private institutions upon individuals, usually for their work or knowledge within a specific field. There are a host of such recognitions, many more than the few listed here.

Speaker to the Royal Academy. The Royal Academy is the pre-eminent body of scientists and scholars in England proper. Those invited to speak are normally leaders in their field and often use the occasion to present new discoveries and theories. The speaker gains 1d4 points of Position.

Speaker to the Royal Geographic Society. Like the Royal Academy, this society is on of the most noteworthy in its field. The focus is less on pure science and more on anthropological studies and the exploration of the far-flung corners of the world. (Remember that vast areas of the earth are still unexplored at this time.) The Speaker gains 1d2 points of Position.

Speaker to the Royal Hibernian Academy. This society serves the same function as the Royal Academy. However all members are of Scottish nationality, the Royal Hibernian Academy does tend to place more emphasis on technological advancements. The Speaker gains 1d3 points of Position.

Chair at Oxford or Cambridge. This is a great honor for any scholar. Normally, a position is granted for a year, during which the scholar pursues his research and teaches others. Characters who receive this honor have automatic access to the libraries of these universities and receive a stipend of £100 for the year.

Membership in Royal Academy/Royal Hibernian Academy. This is one of the ultimate recognitions for the scientific-minded — to be made a Fellow of the Royal Academy (open to all, though primarily those of Great Britain) or the Royal Hibernian Academy (open only to Scots). The character is allowed automatic access to the Reading Room of the British Museum and 1d4 points of Position.

Military Honors

These honors are available only to military personnel and usually only those in active service. However, there may arise circumstances where a retired soldier, especially if an officer, could be recognized for some worthy feat or deed.

Conspicuous Gallantry Medal; C.G.M. This medal for heroism in action is awarded to NCO's and enlisted those serving in the Royal Navy or Marines. The medal is frequently posthumous.

Membership in the Corps of **Commissionaires.** This is a private organization recently founded for the purpose of finding good employment for retired soldiers of "the best standard." Members have a simple black uniform (tunic, trousers, and cap) that identifies them as men of reputable character. PC members gain a +10 on all encounter reactions concerning possible employment. Commissionaires are often employed as guards, wardens, and other tasks best suited to a man of action.

Distinguished Conduct Medal; D.C.M. Given for gallantry is action, the D.C.M. is awarded to enlisted men and NCO's of the Army and Magisterial Corps.

Honourable Artillery Company, Appointment to the Company can be granted to any nobleman on active or retired duty. The post is primarily ceremonial, although the Company will serve in times of war. The Company acts as escort to the Lord Mayor for civic events and is an honor guard for the Queen when she visits London. Those appointed gain 5 points of Position.

Honourable Corps of Gentlemen at Arms. Appointment to this guard is open to members of the nobility only who are also retired officers. Gen-

tlemen at Arms serve as ceremonial bodyguards to the Queen on state occasions. Characters receiving this honor gain 1d3 points of Position.

Pensioners of the Royal Hospital. Membership in this group is severely limited and available only to retired servicemen of "good character and outstanding record." For recognition of their service, pensioners receive free lodging at the Royal Hospital, Chelsea, or can choose to be "out-pensioners" elsewhere. Instead of lodging, out-pensioners receive a stipend of £25 a year. Pensioners have their own distinctive uniforms.

Victoria Cross; **V.C.** The highest award possible for military heroism, the V.C. is new (founded in 1856) and not lightly given out. It can be awarded to soldiers of any rank and in any branch of service. The medal is most often given posthumously, but living recipients also receive a lifetime pension of £100 a year from the government.

Yeomen of the Guard. This appointment is available to retired servicemen. Dressed in antique uniforms, the Yeomen serve as ceremonial bodyguards to the Queen on state occasions. Yeomen receive a monthly stipend of £5.

Orders

One of the highest honors the state can bestow on an individual is membership in one of the Orders that exist in Great Britain. There is great distinction to be gained in a knighthood, so much so that it is considered for most the crowning event of their life, a reward for decades of meritorious service. Clearly such rewards should be given out exceptionally rarely.

Unlike many other honors, those of nobility have a strict order of precedence. This not only affects social interactions, but also the order in which some honors can be gained. The descriptions below list the honors from greatest to least. (The Victoria Cross, however, is considered to take precedence over all other awards.) Recipients are allowed to use the abbreviation listed after their name. In the case of female characters the first letter is D (Dame).

Knight of the Garter; K.G. The Most Noble Order of the Garter is esteemed above all others. It is limited to the monarch and twenty-five knights of Christian belief, although royal Heads of State can be added beyond this number as Extra Knights. This is an honor reserved for the highest of the high — exceptional prime ministers, brilliant field marshals, and the like. Those with this order gain 20 Position points.

Knight of the Thistle; K.T. The Most Ancient and Most Noble Order of the Thistle is open to the monarch and Scotsmen only and its membership is limited to sixteen. Like the K.G. it represents exceptional service to the crown. Those with this order gain 15 Position points.

Knight of St. Patrick; K.P. The Most Illustrious Order of Saint Patrick is open only to the monarch, the Viceroy of Ireland, and twenty-two knights, who must be English lords in Ireland. For this reason, the order is not beloved of many Irish, particularly the pagan Irish. The order comes with a bonus of 10 Position points.

Knight Grand Cross of the Bath; G.C.B. The Most Honorable Order of the Bath is primarily a military order, as only recently has Queen Victoria authorized it for civilians. There are only one hundred such knights allowed. The order raises Position by 7.

Knight Commander, Bath; K.C.B. The next rank down, there are 300 Knight Commanders allowed. Characters receiving this gain 5 points of Position.

Baronet's Badge. This order is awarded to Scottish baronets only, and as such is rarely given. Any character who would receive this must also be made a baronet of Scotland. All existing Scottish baronets already possess this badge.

Knights Bachelor; Kt. This award is not an order properly, but confers simple knighthood upon the recipient. This is one of the basic awards given to those who have faithfully served the crown. Those receiving the honor gain 3 points of Position.

Companion, Bath; C.B. There can be up to 1500 Companions of the Bath. This too is a basic reward for dedicated service. The honor results in a

gain of 3 points of Position.

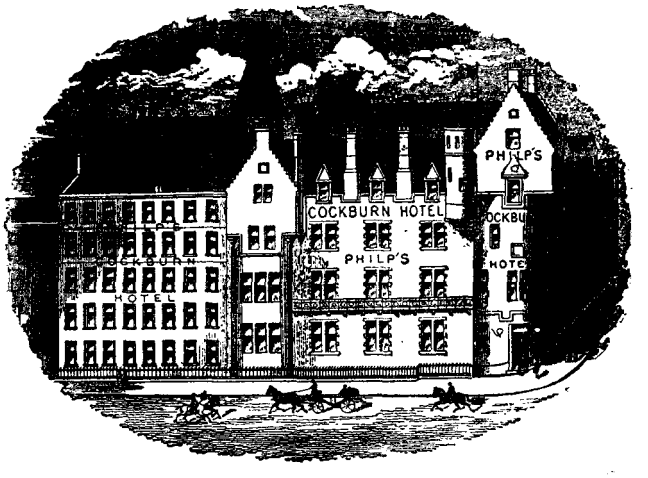
Royal Order of Victoria and Albert; R.O.V.A. The newest of all orders, this is limited to the Queen and forty-five other ladies of merit. Recipients gain 3 points of Position.

Miscellaneous Awards and Honors

Albert Medal; A.M. This is a newly created award, given to civilians who show exceptional heroism and risk of life in the face of fire, flood, shipwreck, or other disaster. Those receiving it gain 3 points of Position.

Commissioner, Assistant Commissioners, Deputy Assistant Commissioners, and Chief Constables of the Metropolitan Police. These posts are primarily awarded to those of the police profession. Chief constables are only given to police inspectors, based on merit (and internal politics). Deputy assistant commissioners are responsible for much of the nuts-and-bolts of the police administration and are likewise limited to career officers with a mind for detail. Assistant commissioners are awarded to those in the department with a combination of political influence and skill. The post of commissioner is normally a political choice and the person assigned the job need not be a member of the police department, although he is expected to keep the Metropolitan Police functioning smoothly.

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Magic

The Britain of For *Faerie, Queen, and Country* — Albion, that blessed isle — and the equally blessed Emerald Isle, Ireland, are enchanting in more ways than one. These are islands quite literally filled with magic, and magic that comes in more than one form. Each has its own special properties and limitations.

The closest of all to the heart of that raw power that fuels magic is the work of the fairy folk — charming illusions that beguile young swains, enchantments that snatch years away from their barrow-guests, and dark curses that bring woe to the foolhardy. These are the *glamours of* the fairy-realm — true to their blood and their blood alone. No human or even tainted character can hope to conjure glamours.

Men are not without magic, however. Among the common folk of the land, there are wise folk learned in charms — a charm for love, a charm to break the fairy's glamour, or a charm to keep the dreaded joint eater at bay. All these are part of the Craft, practical magic of the everyday world, practiced by physics and fairy doctors.

Most potent of all and the hardest to master because of its great power is the whispered Art. This is the science of the high sorcerers, the court mages, and the dreaded Esteemed Order of Thaumaturges. No minor charms for these practitioners; their spells are powerful and far-reaching. Such spells are also complex and slow to cast, ill-suited to casting in the course of a wild donnybrook. At such times, most sorcerers rely on items prepared in advance — and a good, heavy pistol.

Whether glamour, Craft or Art, all magic in For *Faerie, Queen, and Country* uses the same basic game rules. These rules allow every GM and player to create unique magical effects, customized to the type of magic used, character, and situation. Magic in For *Faerie, Queen, and Country* is a highly creative force both within the world of Albion and at your gaming table.

Unlike many other role-playing games, there are few "spell lists" in For *Faerie, Queen, and Country* — pre-generated spells that characters can pick and choose from. Only the glamours of the fairy folk are pre-defined (to ease the GM's task in handling these strange creatures). For the most part, every spell must be "created" before it can be used and so an important part of every physic and sorcerer is the time and wit put to the task of devising new spells.

In For *Faerie, Queen, and Country* spells are created by building the effect from a collection of parts, much the same way anyone follows a recipe, writes a computer program, or builds a model kit. In the case of magic, the spellcaster uses a simple formula, much like a sentence, to build a spell. The "sentence" is composed of different parts — the action, the target, special conditions, and so on. Each part has a list of words that define effects and limitations. As each is put together, the combinations create a complete spell unique from all others.

The Structure of Spells

When building a spell (for that is what you are doing) it is important to include all the right pieces to make the spell work — both in the imagination and game terms. Therefore, spells are created using the standardized structure shown here. By filling in each piece, a complete workable spell can be created.

The spell structure consists of two or more parts as shown in Figure 1. Parts enclosed in parentheses are optional, since they may not apply to every spell. To create a spell, the player makes choices based on the type of magic his character uses — glamours which specialize in illusions and enchantments are limited to actions of the same type. Each type of magic has pre-defined choices that match the properties of that particular type of magic.

As the pieces are assembled, each element has a difficulty value. Most are positive numbers (increasing the difficulty) but a few choices can lower the difficulty of a spell, usually by limiting the spell's effects through a direct effect on role-playing. For example, a leanan sidhe (a seductive fairy mistress)

Figure 1: Spell Structure

(Agent) + Action (s) + Target + (Effect) + (Conditions) + (Taboos)

can only use its life draining power on men — and only after increasing their poetic skills! The total difficulty value of the finished spell reduces the chance a character can successfully use the spell or item.

Agent

The agent is the person or thing causing the spell. More often than not this is the caster, whether it is your character or an NPC. However, there are times when the agent is a thing — as a magical item created by your sorcerer character, a cursed object, or a fairy food. Usually it is not necessary to name the agent of the spell — it is understood, be it the caster or an item — so this part is optional in the spell structure. Some agents increase the difficulty of a spell — a physic casting a spell directly as opposed to using a charm or potion or a sorceress trying to use the powers of her familiar. Words that define agents include *"I* ...", "This item ...", or "My familiar ..."

Action

The action defines heart of the spell — just what it does. Every spell must have at least one stated action. A spell can have more than one action strung together, to affect the same target. A common use would be when a spiritualist uses a single spell to summon and bind a spirit. Both must be done at the same time, otherwise the summoned spirit simply departs before the binding is completed. Actions are chosen from the Lexicon of Actions according to the skills the character knows. Actions describe the magical effect that is supposed to occur — curse, enchant, bewilder, transform, compel, etc.

Often an action requires an effect. It is not enough to say "I transform you!" The transformation needs an effect, a shape, becoming "I transform you into a pig!" Each action description notes whether an effect is required.

Target

Every spell must have a target, whether it be a person, place or thing. Large targets are harder than small ones, living thing targets more difficult that inanimate ones. There are no limitations on the size of the target — a single spell could even affect the whole of Great Britain, though it would be beyond the capacities of any but the most superhuman sorcerers.

Effect

The effect is the result of the magical action. In some cases the effect is obvious — "I fly" — but more often than not the action requires a description of the exact effect. Effects can add to the difficulty of a spell, especially if they are precise, damaging, or sweeping effects.

Conditions

Some spells have conditions attached to them that can affect things such as the duration, strength, and triggers. These conditions tend to increase the difficulty of the spell. "I transform you into a pig forevermore!" has the grievous condition of permanency, certain to make the spell very difficult. Another condition might set exact requirements that must be met to break the spell, such as "I smite you with agonies unbearable until you tell me the secret combination of the safe!" This again makes the spell more difficult since the duration could be much longer than a mere instant.

Taboos

Taboos are used to lower the difficulty of a spell by placing restrictions on how the spell must be used. Taboos are not usually are part of the wording of the spell, but are requirements that must be met when the spell is cast. For example, your character could lower the difficulty (a little) of the transformation described above by having the spell only work when said as a rhymed couplet and even then only by the light of the moon. At this point the transformation is much more like this:

> I change you at this full moon's time
> In feature forever remain as swine.

Not the best poetry, perhaps, but the taboos now give a slightly better chance of success. Of course, the spell only succeeds under the light of a full moon.

Spell Approval

Once you create a spell for your player character, it must be approved by the GM to guarantee its effects. He may have different interpretations of the actions, effects, conditions, and difficulties. Allow him ample time to make a decision, answering his questions. Work together to incorporate any changes or limitations he may want. The GM's interpretation is final. After these your character can research the spell and add it to those he knows.

Of course, there may be situations where a character is forced to create a spell "off the cuff." The need is dire and so the character hurriedly strings together a new spell. There is no time for the GM to give it studied approval or for the character to have properly researched its construction, so there is no guarantee that the spell is appropriate. Because of this, spells created on the spur of the moment have their difficulty score doubled and the spell cannot include any taboos. Later, after the GM has examined and approved the spell (and the character has spent the requisite time in careful research and study) the difficulty returns to normal and appropriate taboos can be added to lower the difficulty further.

Research Time

Although you, as player, may quickly devise new spells following the formula given here, the process your character must go through to create a spell is hardly so quick. He must spend time cogitating, experimenting, calculating, and researching before he is able to say a spell is finished and complete.

The amount of time required is days equal to the difficulty of the spell before any taboos are applied. If your character wants a spell that conceals a person (himself or another) him from watchdogs. The difficulty of the spell is 15 [4 (conceal) + 6 (affects up to 3 dogs) + 5 (1 hour duration)], so the creation will take 15 game days. Even if a taboo is taken to lower the difficulty (such as having the spell only work at night), the research time remains 15 days. To research a spell that differs in only one aspect from a spell already known, halve the research time (round down).

Successful Casting

Creating a spell and casting the same are separate actions; success in the first is no guarantee in the other. A successful skill check must be made each time there is an attempt to cast the spell. The difficulty factor of the spell is subtracted from the character's Attribute score (usually Learning) and the result is the skill rating for the spell. In some cases (particularly glamours) there is no stated skill, so for these the character's Psyche is used. Clearly if the difficulty rating is higher than a character's Attribute rating, there is no hope of casting the spell.

Casting Cost

"Magic is not mastered without effort, but then one cannot expect progress without a little sweat." These words are hammered into the minds of every student who studies magic at Oxford who most

often assume their tutor is referring to the long, sleepless nights of study to come. Ah, were it that simple, but magic's real cost is on the caster.

Every time a spell is cast, the character suffers damage. He loses Stamina points equal to the difficulty rating of the spell. If the character casts a spell that is more difficult than his remaining stamina points, the additional points are subtracted from his body points. If the spell check succeeds the character finishes the casting before collapsing. If the check fails, the character still loses all his remaining stamina and falls unconscious, unable to complete the spell.

Characters can even attempt to cast spells with difficulty ratings greater than their total of stamina and body points. In this case, the skill check is halved. If it succeeds, the spell works but the character loses all his stamina and body points. If the check fails, the character loses all his stamina points, half his body points, and falls unconscious, too drained by the effort to continue. Clearly such a casting should be considered a last-ditch, heroic effort, since success has terminal effects on the character.

Whenever a casting fails, besides the immediate consequence of time, effort, and possibly materials spent, the character also suffers a loss of 1 Stamina point. Furthermore, if the die roll is an automatic failure (95-00), the spell fails and drains the caster of three Stamina points, instead of just one.

Resisting Magic

One important factor that makes a spell difficult to cast is the innate resistance of any living target. Any spell that directly affects a living creature (such as a *compel* or *transform)* triggers automatic resistance that increases lowers the chance of the spell succeeding. This increase is equal to one-tenth the victim's Willpower, rounded down. (The result is equal to the tens digit of Willpower. A character with a Willpower of 59 increases spell difficulty by 5.)

This resistance only applies to those spells that directly affect the target — curses, charms, commands, and bindings, for example. There is no increase in difficulty if the spell acts through another agency — your character would not be allowed to resist the crushing weight of a table animated and hurled at him or a concealment that hides another from his view. (In this latter case, some property of the thing concealed has been altered, not the observation of your character.)

Furthermore, there is no resistance if your character voluntarily submits to a spell — even if the spell cast on him is not what he expected. An unscrupulous wizard could offer to heal an unfortunate only to, upon acceptance of the offer, cast a charm on the dupe who has no hope of resistance.

. This resistance lowers the chance of spell success, but is not applied to the stamina lost by the mage. The stamina loss is only equal to the spell difficulty previously calculated by the wizard.

The Types of Magic

Although all forms of magic use the same formula for creating spells (or magical items), there are uniquely different properties for each that affect what that magic can do and how it is used. These differences are described for each type of magic in the sections that follow.

The core of each type of magic are the lists of Actions that can be used by characters. Not every magic has the same choice of actions. Furthermore, each magic has certain defaults for factors. These defaults are listed under the appropriate headings: *Casting Range, Duration, and Casting Time.* Some defaults (such as the range of a glamour) can never be altered, while others apply only if a more difficult condition has not been chosen for the spell.

Glamours

Glamours are the most primitive and instinctual type of magic possible. Indeed, some scholars do not even consider glamours to be magic proper, but rather abilities developed through the process of natural selection (according to the new theories of Darwin, Wallace, and Huxley). Glamours are com-

pletely natural — no schools or tutors exist to teach these secrets. It is a magic that is literally "in the blood" and only fairy blood at that. Thus, glamours are limited to blooded human and pure fairy characters.

Glamours fall into two basic categories — illusions to fool the senses and enchantments to betray the heart. Thus glamours can render the hideous beautiful, make a year seem but a day, induce mad lust, and instill trembling fear.

Because glamours are innate and not learned, skill checks for casting are made against the character's Psyche instead of Learning.

Casting *Range.* Glamours that affect people can be cast only on a person who makes eye contact with the caster, however brief. This quite naturally limits spell use to close ranges. The casting range of a glamour cannot be increased. Otherwise, range calculations are figured as per Table 10.

Duration. As a default, glamours remain for only a round and distance or a barrier between caster and target automatically breaks these spells. The duration of a glamour can be specified, however, up to and including permanent effects. A typical permanent effect *is fairy madness,* foolish souls forever addled by a vengeful fairy.

Casting Time. All glamours take a single combat round to cast.

The Craft

The Craft is magic still in its pre-scientific form, a mixture of effective techniques and unfounded superstition. Physics who practice the Craft do not explore the cause-and-effect behind their work.

Figure 2. Glamours — Allowed Actions

Charm	Distort
Compel	Heal
Conceal	Release
Curse	Reveal
Delude	Transform

Their results are based on observation and deduction, not scientific reasoning and experimentation.

This is not to say that the Craft is not a learned skill. Those who practice it must know many things — the effects of certain herbs, the powers of the moon, even the proper names of things must all be learned. The different skills of the Craft allow different choices of actions. These skills are explained below. Three (Divination, Hyperaesthesia, and Spiritualism) can be used to create spells cast directly. The fourth, Herbalism, can only be used to create magical items.

Divination. The physic is practiced is reading omens, casting fortunes, and seeing the future. By default divination requires a method — cards, dice, bones, palmistry or some other tool. (Astrology, a science, is reserved for the trained sorcerers.)

Herbalism. The most common form of the Craft, herbalism uses the properties of herbs to produce the magical power. The physic's normal means is to create a charm, tea, powder or oil that contains within it the magical spell. This talisman is then used to actually perform the magic. For example a physic might blend a powder to reveal that which is hidden, a bag of herbs to protect the wearer from an

Figure 3. Craft Actions Allowed

Divination	
Foresee	Reveal
Herbalism	
Banish	Heal
Charm	Release
Conceal	Transform
Curse	Ward
Distill	
Hyperaesthesia (caster only)	
Distill	Transform
Heal	Transport
Spiritualism	
Banish	Compel
Bind	Summon

enchantment, a decoction to cure fairy madness, or a tea to cause instant love.

Actions learned through herbalism cannot be used to cast direct spells — the physic's power lies in her knowledge of herbs. Thus, most physics have a supply of prepared charms, potions, and powders on hand. Of course, each must be prepared with a specific use in mind and each is good for only a single use, unless the physic takes more effort to make a charm of longer duration, even permanent. For example, a physic could create a charm bag (filled with herbs and what-not) that would protect Mr. Winston from the red cap (an evil fairy) terrorizing the farm. If made successfully, the talisman would work for Mr. Winston, but would do nothing to aid Mr. Winston's stableboy.

Hyperaesthesia. This pompous-sounding skill is the skill of controlling one's own body. The physic is able to do things beyond the ken of normal men — healing, strengthening, and transforming himself. When placed in a charm, this power can be conferred to another.

Spiritualism. The physic is a medium, able to contact spirits of the dead — and sometimes other things. This is normally done through the seance or trance. Charms are used to allow others to protect from or summon spirits.

Casting Range. Spells cast directly are limited like glamours — the physic must be able to touch or look into the eyes of their target. For herbalism, the physic must create the magical thing and so of course must be able to handle the ingredients.

Duration. Spells used directly have a default duration of one round. The physic can increase the duration by increasing the difficulty. A charm or potion remains potent for Id3 weeks or until used. The effects after this point vary according to the action of charm.

Casting Time. Creating a talisman takes 2dl2 hours. Casting a spell directly takes 2d6 combat rounds — it varies each time the spell is cast, since the conditions of casting are never the same.

Figure 4. Actions ol the Art

Alchemy	
Create	Distill
Destroy	Transmute
Divination	
Foresee	Reveal
Goetic	
Banish	Curse
Bind	Summon
Wizardry	
Animate	Release
Charm	Shape
Compel	Smite
Conceal	Transform
Create	Transport
Delude	Ward

The Art

The greatest of all wizardry is the Art, the science of magic. The Art is taught at the great universities in the same manner as biology, chemistry, or physics. It has its own scientific laws, formulae, experiments, and theories. Still it is really only in the last century or so that magic has been subjected to disciplined study. Those learned in the art are sorcerers, awarded degrees for their studies.

Because sorcerers have explored the scientific basis of magic, the spells of the Art are significantly different from those of the more unsophisticated Craft. These differences are reflected mainly in the casting time and range of the spells created and used by sorcerers.

Not surprisingly, most sorcerers consider themselves of a better class than their non-magical peers and certainly their command of awesome powers does much to enhance this image.

As a scientific endeavor, the Art is divided into many lesser branches of study. These branches form the many skills of the Art. The general theory of magic (the Art) must be learned before specialized branches can be studied. Few sorcerers are knowl-

Figure 5. Types of Divitiation

Aeromancy	by air
Alectryomancy	by cocks
Alphitomancy	by flour
Arithmancy	by numbers
Astragalomancy	by dice
Astrology	by stars
Botanomancy	by herbs
Capnomancy	by smoke
Carromancy	by wax
Catoxtromancy	by looking glass
Cattabomancy	by brass pots
Chartomancy	by writing
Chiromancy	by palm
Cleromancy	by lots
Coscinomancy	by sieves
Crithomancy	by grain
Dactylomancy	by rings
Geomancy	by earth
Gyromancy	by circles
Hydromancy	by water
Icthyomancy	by fishes
Lampadomancy	by candles
Lecanomancy	by bowl of water
Lithomancy	by stones
Logarithmancy	by logarithims
Macharomancy	by knives
Oenomancy	by wine
Oneiromancy	by dreams
Onamatomancy	by names
Onychomancy	by fingernails
Ornithomancy	by birds
Podomancy	by soles of feet
Pyromancy	by fire
Rhadomancy	by wands
Stareomancy	by the elements
Scyomancy	by figs
Theriomancy	by beasts
Tuphramancy	by ashes
Tyromancy	by the curdling of cheese

edgeable in all of these skills. The skills of the Art are described below.

Alchemy. One of the first of the Arts, alchemy has a long tradition extending back to medieval times. While uninformed laymen view alchemy as nothing more the greed-driven effort to transmute base metals to gold, alchemists trained in the Art know it is actually a metaphysical pursuit. Their goal is nothing less than the secrets of immortality and the ability to change lead to gold is little more than a by-product of this search, admittedly useful for funding further research. So far, the alchemists have not succeeded in doing either.

Actions learned through alchemy can only be used to brew potions, powders, and stones. Alchemical spells can never be cast directly by a sorcerer; he must make a concoction for the spell to work.

Divination. The scholars of the Art have taken the backward practice of the craft and raised it to new levels until there are now over thirty different methods of divination. Those learned in divination must select on of these methods as their means of casting divination spells. That method must always be a part of any spell. See for a list of the different divination styles.

Goetic. This skill is the darkest of the Arts, not taught in any reputable institution. It is the evil practice of trafficking with spirits — both of the dead and things supernatural. Those learned in the goetic art keep this secret. Many goetic spells — particularly the summoning of powerful spirits — can be done only under license from the Queen. Only the court's most trusted sorcerers are likely to earn this right.

The bulk of goetic magic is practiced by outlaw sorcerers, particularly the members of the Esteemed Order of Thaumaturgists. These villains are dedicated to the overthrow of the Queen and have no hesitation about using dark means to achieve their ends.

Wizardry. In the imaginations of laymen, all magic is wizardry, but in truth it is only one skill — albeit the most spectacular — of the many that make up the Art. Wizardry is the heart of the science, the study of enchantments, conjurations, and other

spectacular effects. Wizards form the backbone of the Royal Magisterial Corps as well as being special consultants to the queen and other aristocrats. Highly skilled wizards are always in demand and even those of mediocre talent can earn a good living.

Casting Range. For the Art, range to the target of any given spell is not measured in feet. Real distance has little meaning to a magus. Theoretically, a magus can cast a spell upon anyone anywhere. Range is calculated by the possession of things associated with the target. Things such as hair of the target or earth from the center point give a range difficulty of 0. If one only has clothing or things in contact with the target (such as jewelry) the range difficulty is 2. Possession of a photograph or image gives only a range difficulty of 4 and spells cast without any connection to the target have a range difficulty of 6.

Duration. The default duration for spells is a single combat round. Magi must specific if longer durations are desired.

Casting Time. Spells of the Art take elaborate preparation, so the default casting time for any spell is 10 minutes times the total difficulty of the spell. Magi can shorten the casting time to a single round by tripling the spell's total difficulty.

The Lexicon of Actions

The lexicon alphabetically lists the actions possible with magic. Regardless of the type of magic (glamour, Craft, or Art) the description given remains the same. The entries are organized as follows:

Name (Alternative terms)

This lists the scientific name of the action and suggested other wordings for spell use.

Difficulty

This is the base difficulty rating of the action. The description may include variations that raise or lower the action's rating.

Description

The main section provides a general description of the action and any specific limits on what it can do. If an effect must be stated it is noted here.

Example

An example spell is provided for every action with notes about what various factors of that spell.

Animate

Difficulty 5

This causes non-living things to move, levitate, or fly without changing shape or form. The caster can control the movement by stating the desired effect or pointing.

> *Example:* "I quickly animate the table!" causes the table to slide across the floor, perhaps blocking a door.

Banish (Dismiss, Dispel)

Difficulty 6

This is used to cancel a magical effect or send a summoned thing back to where it came from. When banishing a creature, the sorcerer needs to name where it is banished to as part of the effect.

> *Example:* "I banish you, foul fairy, back to your evil realm," could drive one of the Sluagh back to the lands of the Unseelie Court.

Bind (Request)

Difficulty 7

With this action, any creature (normal or supernatural) can be forced to honor an agreement. The agreement can only be for a single thing and any conditions (such as "forever") will increase the difficulty of the spell. Sorcerers often phrase it as a "request," allowing those bound to save some face.

> *Example:* "I bind you, Bloody Bones, not to say ill of our good queen for one hundred and one days." This, if successful, would magically prevent the bogle Bloody Bones from spreading lies and evil about the queen.

Charm (Bewitch, Enchant, Touch)

Difficulty 4

This action can range from simple to potent and must always have a stated effect — i.e. the charm

must do something in particular. Only living creatures can be charmed, including animals and fairies. Ghosts, spirits, and summoned creatures are immune to charm.

Example: "I charm thee to see me as fair and full of grace," is a typical fairy glamour, favored particularly by the various fairy temptresses that torment humans.

Compel (Induce)
Difficulty 6

The compel action causes the victim to do an immediate action against his will or feel a particular emotion. The effect is immediate and sudden if the spell succeeds. Of course an effect must be named and it must be something the target can possibly do.

Example: "For god's sake man, I compel you to flee before that thing gets us all!" A sorcerer might use *compel* in this case to force a foolishly brave companion out of danger. "I compel you to tell the truth of what you know about this mystery," can be a useful interrogation tool.

Conceal (Cloak)
Difficulty 4

This causes people or things to be hidden from normal notice or sight. It does not necessarily make something invisible (although that effect can be named) — those watching might never look the right way, their minds might be clouded, or a deep shadow could suddenly embrace the concealed thing.

Example: "This coin shall conceal you from the eyes of the museum's guards," a useful magical item for an unscrupulous physic to sell to thief.

Create
Difficulty 10

This action is one of the most difficult to perform, the creation of something out of nothing. Only non-living matter can be created. An effect (what is being created) must be specified, along with an indication of amount and the desired duration. Unless specified otherwise, the item created is of crude workmanship and materials. Creating finer materials doubles the difficulty, while creating an exact copy and calling up valuable materials triples the cost (for each).

Example: "So this wand shall create a gout of flame," would result in a flaring burst of flame from the tip of the fire wand when it was used. The flame would shoot out and then die almost instantly, unless there was something for the flame to feed on.

Curse (Sicken)
Difficulty 8

This potent and dangerous action has a broad use of applications, all of them perverse and evil. With it a character could blight an area, cause an unfaithful lover to fall ill, ruin a gambler's luck, or sour all the wine in a rival's cellar. Curses must always include a description of the effect and often have special conditions attached to them. Simple curses are not particularly difficult, curses with profound effects can be quite costly. The duration of a curse can either be stated or left to the default.

Because curses are so tricky, the GM should consider the wording of each with care, and only after he has considered the spell's results should an difficulty be assigned.

Example: "I curse you with foul dreams from this day forth until you restore what you have stolen from me." This curse would bring restless nightmares, robbing the victim of sleep until he became a haggard ruin. The difficulty of the spell is increased by the conditions ("from this day forth" i.e. forever) and the exact requirements needed to end the spell ("until you restore what you have stolen").

Delude (Appear, Seem)
Difficulty 6

This action creates illusions or phantasms that confound the senses of the victim so he believes what is not there. Barrows appear as vast halls, caves as fine houses, opulent wizards as common

workmen, or whatever is desired. The effect must describe the appearance of the illusion.

Example: "May our house appear as a fine gentleman's manor to human eyes," is a glamour sometimes used by fairies when entertaining human guests in their wilderness homes.

Destroy
Difficulty 9

This difficult action is considered by most a dark act of evil consequences. It can only affect inanimate objects. The object destroyed could vanish, crack, crumble, shatter, or break apart in a number of ways. No effect need be stated and the duration is instantaneous.

Example: "Those fools, I'll teach them! May all the books in their library be destroyed!" So uttered darkly the young sorcerer, shortly after he was expelled from the school for cheating. His spell failed since it was far too difficult for him to use ("all the books" was too much).

Distill (Fortify, Grow, Intensify, Increase)
Difficulty 6

This action is often used by alchemists and physics. It increases the natural potency of thing by the amount stated. It could raise a soldier's strength, cause plants to grow quicker, make a poison deadlier, or a pain-killer more effective. The base difficulty assumes a 10% increase — the soldier gains 10% to his Strength, the plants increase in size by 10%, the poison does 10% more damage, etc. Every additional 10% done adds one to the difficulty of the spell. (A 100% increase adds 10 points to the spell's difficulty.) Distill has a base duration of Id2 hours but longer durations can be specified.

Example: "Increase the strength of this door by five-fold," utters the physic, hoping the strengthened barrier will keep the snarling black dog outside at bay.

Distort
Difficulty 8

This action confuses a living target's passage of time and is commonly used by fairies. An hour of real time could become *a* minute when distorted, a day becomes an hour, a week a day, a month a week, a year a month. The action must affect all present or none. It does not speed up time for some and slow it for others. When the spell ends and the character returns to the outside world, the effects of passing time (such as aging) do not catch up with him. The duration should specify how much time shall be distorted. Note that the spell always affects at least two targets — the caster and the victim.

Example: "Let us distort time — a day be but a hour for this sleeping mortal so that when he wakes a week has gone!" whispers Puck to his fellow fairies. Imagine the poor stranger's surprise to discover that in a night's sleep over a week has passed!

Foresee (Divine, Predict)
Difficulty 4

This commonly used action allows characters to see the future, read omens, know fates, and etc. Such predicting can be done by palm reading, weather omens, bumps on the head, casting bones, or whatever. (See the Craft and the Art for descriptions of the many different forms of divination.) The difficulty is clearly affected by how far ahead one predicts and the precise nature of the question. Furthermore, the answer received is seldom clear — replies are usually open to interpretation. The answers are also quite literal, only revealing what is asked. Thus a character might learn what happens but not how or why.

Example: "Let me foresee through the cards this man's fate," is an exceptionally difficult spell to cast since the time range is so broad and unspecific. Even if the spell should succeed, the answer is likely to be quite vague, perhaps useless. "He shall die," would be a perfectly valid response — not saying how, when, or why the person dies.



Magic

Heal (Cure)
Difficulty 8

This action is quite difficult and hence rarely used. With it the caster can heal wounds, cure diseases, even unravel madness — all whether natural or magically induced. Unless the amount is specified, the amount healed is Id4 body points (x2 if applied to stamina points). The difficulty of any healing can be reduced by conditions. Fairies who heal commonly require a condition — an oath, service, or some hidden cost. Should this be broken (or failed), the injuries return in the form of sickness.

Example: "So long as thee dwell in our realm, shall all your wounds be healed," might be used by a fairy lover to rescue a mortal from the brink of death. Of course, should the character ever return to the mortal world, he would quickly weaken and die — wasting away, as it were — unless some solution were found (usually through a pastor).

Release (Break, Free)
Difficulty 6

This action is used to undo an enchantment, charm, or any other spell that affects a living thing. The effect must state the specific spell that is being undone. Ideally this would include the effect and who cast the spell. Lack of such precision increases the cost of the spell. Not knowing who cast the spell doubles the difficulty. Not knowing the nature of the spell (the action used) also doubles the difficulty. If the spell succeeds, the enchantment is broken.

Example: "Release Lord Portfory from the glamours of Queen Maeve," could free the aristocrat from whatever enchantment the fairy queen cast upon him. The spell is more difficult since the caster does not know just what the fairy did to Lord Portfory in the first place.

Reveal (Hear, See, Show)
Difficulty 5

This action allows the character to sense things that are hidden or distant. It is the action used for clairaudience and clairvoyance spells. The effect must state what the character desires to see or hear. If the effect is something impossible to normal senses (seeing microscopic objects, seeing invisible objects, seeing through darkness, etc.) the difficulty is doubled. Distance also affects the difficulty.

Reveal can also be used to see or hear things past. In this case difficulty is also affected by the age of the event.

Example: "Reveal to me what is happening in Mister Warden's study right now!" commands your character upon being roused by strange noises in the night.

Shape (Manipulate)
Difficulty 7

This potent action gives the caster the power to control and warp inanimate objects. A caster could use it to direct the flames of a blaze, raise a wall of earth, or open a doorway in a wall. The action does not create, change, or give life to the material. It is often used with *animate* to make a new form and give it movement.

Example: "Shape this bonfire into a flaming wall," is a fairly standard use of this action. The wall would be no more than the size of the bonfire spread in a thin line, however.

Smite (Slay, Wound)
Difficulty 10

This is dark, evil magic, fortunately beyond the range of most sorcerers. It is used to cause direct harm or injury to another creature. The damage caused (and what form it takes) must be given as the effect. The effect can be a single die of stamina points (the easiest effect), a wasting illness, several dice of body points, instant death or anything inbetween. The more powerful the effect, the greater the difficulty.

Example: "I smite you to within an inch of your life," could be interpreted as leaving the victim only one body point. Because of its power, this spell would be very difficult to cast.

Summon (Call)
Difficulty 10

This action is used to draw spirits, both things supernatural and the essences of the dead, into the caster's presence. The action only summons the spirit — it does not bind the being or protect the caster. That requires another action. Summoning cannot draw in creatures present in the mortal world or fairy realms. Thus, your character could not summon the ambassador of France into his presence.

Every summoning must have an effect that states who or what is being summoned. For supernatural beings (not spirits of the dead), the difficulty is reduced if the exact name is known.

Example.: "I summon Pericles of Athens to appear before us all." Such a spell might be used by a sorcerer to entertain guests at a seance, especially if he could bind the great leader to answer three questions from the guests.

Transform (Alter, Change)
Difficulty 7

This action is used to change the form of a living thing — man to boar, mouse to horse, etc. The transformation can be partial or complete. The change does not affect the victim's personality (although he may suffer a nasty shock), but can prevent the casting of spells. Naturally, the effect must state the new form.

Example: "By god, you are fool! Therefore, let your head change to that of an ass." Such are the risks of irritating a powerful sorcerer.

Transmute (Purify, Putrefy)
Difficulty 10

The counterpart of transform, transmute allows the caster to change one non-living material to another. Wood becomes stone, lead turns to steel, and so forth. The transformation cannot increase the value of the material significantly (lead does not change to gold). This is a puzzle the alchemists are still seeking to solve. The duration of a transmutation is normally one hour; longer durations will increase the difficulty of the spell.

Example: "Transmute these bricks to water," would handily open a hole in the side of a building, although the result might be rather messy.

Transport (Move, Travel, Send)
Difficulty 7

This action allows for speedy movement, even near instantaneous travel. (There is still argument among the scholars as to whether such travel is truly instantaneous or merely faster than instruments can measure.) Characters can fly, float, run, or just appear at the desired location. Unwilling victims can be named as the target. A method of travel must be named, otherwise it is assumed the character flies. Instantaneous travel doubles the difficulty of the action. The difficulty is also affected by the distance travelled and the number of people transported.

Example: "We must make haste! Transport Jerome and me to Whitechapel instantly." Here difficulty of the spell would depend on the distance the characters are from Whitechapel.

Ward (Bar, Protect)
Difficulty 7

The action allows the character to create a protection or barrier against a specific creature, type of creatures, or force. The effect must name what will be warded, what it is warded from, along with a duration. The difficulty is normal if a single specific creature or event is named. It is doubled if the conditions could be applied to a group of creatures or

several events. Difficulty triples if the ward applies to an entire class of events or creatures. If no duration is stated, the ward is assumed to be instantaneous, creating a shield that lasts but a single combat round. Inanimate objects cannot cross a ward, while living creatures must roll to against their Willpower to break through such a ward.

> *Example:* "Ward me from the bullets fired by Mr. Phineas," protects the character from a single event for a single round. "Ward me from all bullets fired by Mr. Phineas or his companions this round," protects the character from several events in a single round. "Ward me from all attacks this round," triples the cost since is protects against a general class of events (attacks).

Effect Difficulties

Some actions call for effects, and in many instances the effect is calculated into the difficulty of the spell (as in *transform).* This is not the case for every action, however. Some effects, particularly those that cause damage, can vary considerably in power, and so have their own ratings that increase the difficulty of the spell. When creating a spell, carefully consider the desired effect (using the possibilities covered here) and be sure to factor in any additional points of difficulty the effect might cause.

Damage

Given the cleverness of players, it is possible for virtually any spell to cause damage. Since this has a potentially fatal result, increasing amounts of damage are increasingly difficult.

The default damage for any spell that causes harm is 1d6 points of stamina (0 Lethality) or 3 points of damage if set amount is done. The damage caused can be increased by 1 die (or 3 points) for 2 points of difficulty. The lethality of the spell can be increased by 1 point for every two points of difficulty.

For example, Magus Pennington creates a spell to *smite* his rival Anthony Blackwood and wants it to cause 4d6 points of damage with a Lethality rating of 10. The smite action has a difficulty rating of 10, the additional dice (3) have a difficulty of 6, while the Lethality rating of 10 is a whopping difficulty of 20! Without other conditions, the spell currently has a difficulty rating of 36. Magus Pennington needs considerable Stamina to even be able to complete the spell.

Domination

Through the clever use of the *charm* action, players may attempt to create spells that render others hopeless slaves to their player character. Such attempts are extraordinarily difficult and not just because of the duration involved. Completely suppressing the free will of any creature for more than an instant requires great power. Thus, any spell that completely deprives a character of free will for more than a single round has its difficulty increased by 10. (Note that *compel* only works for a single immediate action.)

Immediate Death

Again, clever phrasing of a spell could create a situation where the victim would die immediately and without hope of survival. A man could be compelled to plunge into a blast furnace or deluded into believing the whirling looms of a cotton mill were the stairs out. Any spell capable of causing immediate death has its difficulty increased by 30.

Conditions of Difficulty

The conditions applied to the casting of a spell can also increase its difficulty. These include such factors as range, duration, and specific limitations imposed on the target. To simplify the business of creating spells, remember that conditions of difficulty never simplify the casting of a spell — these are categorized as taboos instead.

Range

For some spells (and some forms of magic) it is possible to alter the range of a spell in terms of meters, even kilometers. Each increase in the range increases the difficulty of the given spell. The base range for any spell is the ability to look the target in the eyes — 10 meters. Table 10 lists the costs for greater distances given as multipliers of the spell's total cost.

(Note that ranges measured as distance are meaningless for spells cast by those trained in the Art. See "The Art," Casting Ranges.)

Targets and Areas

Spells can be phrased so as to include more than a single target, a condition that increases the difficulty of the spell by 2 for every additional target beyond the first. For example, Magus Pennington is accosted by a trio of hooligans. Thoroughly irritated, the wizard decides to transform the lot into newts, though just for a few moments. (The magus sees no reason to waste effort making the effect permanent.) The difficulty of the spell is 12 (7 for the transformation, 4 for the two additional targets, and 1 for the duration often minutes).

In some cases the caster may not know how many people are to be affected but still wants the spell to work ("Conceal me invisibly from everyone watching."). In this case the number of targets is assumed to be *all* and the difficulty is automatically 20.

Other spells do not affect a specific creature but are applied to areas. The default area of any spell is 1 meter by 1 meter. Increasing the area (in square meters) has the costs as shown on Table 11.

Table 10: Ranges

Range	Multiplier
1-10 m.	x1
11-100 m.	x2
101-1000 m. (1 k.)	x3
Up to 10 k.	x4
Up to 100 k.	x5

Table 11: Area Multipliers

Area	Multiplier
1 m. x 1 m. (1 sq. m)	x1
5 m. x 5 m. (25 sq. m.)	x2
10m. x 10m. (l00sq. m.)	x3
15 m. x 15 m. (225 sq. m.)	x4
20 m. x 20 m. (400 sq. m.)	x5

Durations

Duration is a major factor of many spells. In some cases it is specified within the action of the spell or the default duration (as in the case of glamours). There are many other instances, however, were the caster must choose the duration of his spell. Quite naturally longer durations are more difficult to accomplish than those that last just an instant. Table 12 lists the amounts added to the difficulty of the spell. However, spells that cause damage cannot be sustained longer than 1 minute.

When the duration depends on an action by the target or another, the difficulty varies. When it is

something that can be accomplished easily by the target, the difficulty is equal to the time required for the action to be carried out. For example, "You shall remain a horse until you carry me across the river," is a matter that would only take a few minutes and so a 2-10 minute duration is applied. On the other hand, "You shall remain a horse until you save your master's life," is very vague and could take months, so the duration is assumed to be a full year. When the stated conditions are impossible or even nearly so, the duration is assumed to be permanent. (Although as in all good tales, the solution can be achieved through some unlikely means.)

Table 12: Duration Difficulties

Duration	Difficulty
1 round	0
Up to 1 minute	1
Up to 10 minutes	3
Up to 1 hour	5
1d6 hours	7
2d6 hours	10
1day	15
1 week	30
1 month	50
1 year	70
Permanent	100
"Until"	Var.

Taboos

While creating a spell, a may become apparent that what you want your character to cast is simply beyond his capabilities. The spell may be too difficult, but it is more likely to be too trying, such that your character might even risk the chance of death. How does your character cast his spell then? By choosing limitations known as taboos. Taboos have the effect of making the spell more difficult to use. The choice of taboos is open to whatever you can imagine.

In *all cases, the difficulty of a spell can never be lower than the base difficulty of the action attempted. Therefore attempting a transformation can never by less than 7 difficulty.*

When choosing a taboo, remember that their purpose is to make the spell harder to cast. On a Thursday afternoon in Limerick, your character, suddenly confronted by a hostile fir darrig, cannot suddenly create a spell that can only be cast on Thursdays. Magic is hardly so convenient. (Of course, your character could come up with a spell that only works on Fridays — but then he has to stay alive till then.)

Taboos divide into two categories — specific and general. A specific taboo is one that can only be fulfilled in a single way — casting the spell on a particular day, from a named place, or by using a exact item. A general taboo is one that can be satisfied in more than one way — casting the spell at any sunrise, from a particular type of place, or by using any one of several items. Specific taboos halve the difficulty of a spell. General taboos reduce the difficulty by 10. Several taboos can be combined together, halving the difficulty and then halving it again.

Place

In its specific form, this taboo requires the spell be cast at a named location. Attempting at any other site results in automatic failure. Possible sites include "my flat," "at the center of the great circle of Stonehenge," or "at the top of Glastonbury Tor."

Place can also be a generic location. Typical examples include standing in a fairy ring (a natural circle of mushrooms), while on a bridge, or at the top of a tower.

Time

Another common taboo is to restrict when the spell can be cast. This most often assumes a general form — "under moonlight" or "by the light of dawn." Any event that only occurs once a year can be considered a specific taboo — "on All Saints day" or "upon Jerome's birthday."

Item

The third common taboo is to require a thing to work the spell — and not just any thing. Here the caster must use some hard-to-get or expensive piece of paraphernalia. The item cannot be anything easily at hand (unless the character has already gone to some effort to obtain the thing). While standing on a hillside of heather, your character could not, for example, suddenly decide his spell would only function while he held a piece of heather since this is no difficulty. If he decided the spell needed a cinder from a furnace, that would be a valid difficulty since there are no cinders close at hand.

Specific items are unique pieces. Some are rare and expensive, housed in museums or private collections. Others are just puzzlingly unique such as the Life Guards helmet of Trooper Welch. (Note that the personal items needed by a magus to reduce range are considered *separate* from the item taboo. Hair clippings or a shoe worn by the victim cannot serve both as the range divisor and a taboo.)

It is recommended that if a player constructs a spell with an item taboo, the item be selected by the GM. This will surely prevent player abuse.

Other Taboos

Aside from the three common taboos of time, place, and item other restrictions can be devised by GM and player. Some suggested taboos (along with the suggested reduction) are given below; GMs and players are encouraged to think of others.

- The spell only works when the caster gives the target an item of value or beauty (such as a rose). (-10)
- The caster must be wearing a particular piece of clothing or dress only in one color. (-10)
- The caster must fast for 24 hours beforehand. (-10)
- The spell must be spoken as a rhymed couplet. (—10, halved for sonnet)
- The spell must include a quote from Shakespeare that relates to the action. (-10)
- Spell fails if there is *cold iron* within 10 meters. (-10)
- The caster must sing the spell. (-10)
- The spell causes an equal effect to caster, if harmful, (halved)
- The spell affects only one gender. (-10)
- The spell must be spoken in an obscure language the caster does not know. (-10)

Creating Magical Items

Given the difficulties and potentially long casting times of spells, wise wizards and physics create magical items to augment their own powers, especially while out in the field (as it were). Few magi travel without a favorite wand or staff, and physics are notorious for their cases of ready-to-use teas, powders, and potions.

The business of creating an ordinary magical item is a fairly simple and straight-forward task. Your character simply creates a spell that charges the desired item with magical power that can be triggered at some later date. Your character wants to cause plants to grow large with the wave of his hand. Therefore he says, "With a pass of this wand, vines and grasses in a 10 m. by 20 m. area will triple in size and remain so for a year and a day." Once the difficulty is figured, the character casts the spell. If it succeeds, the wand now contains the spell and with a single pass will cause the plants to grow.

Normally once a spell is discharged from a magical item it cannot be used again. To gain multiple uses from an item, wizards commonly cast multiple spells. Each spell cast allows a single use. The same wand can also hold a variety of different spells, each called forth by a different means.

Unless the caster goes to the effort, magical items are not permanent. Not only is the magic drained when the spell is cast, but the potency of the magic fades in 2d6 days. This can be altered by giving the item a specific duration with all the attendant costs in difficulty.

Some Spell Examples

Magus Pennington has been called in to investigate the gruesome death of Lord Emberton's manservant. The duke fears a plot against the Crown, for he has been involved in delicate negotiations with the Tuatha de Dannan over the Irish Question. Thus he is willing to allow extreme means to solve the mystery.

The magus decides the best first move is to question Hawthorne, the dead manservant. To do this, the spirit must be summoned and bound. Magus Pennington sets to work creating the spell. Lord Emberton is able to provide a shoe and a hat worn by his servant — but no clippings or hair, since the body is already buried. With these things, the magus comes up with the following:

> I summon you, Hawthorne, and when your shade has appeared before me, command you answer my questions. Thus you will remain until you have told what you know of your death.

The actions of this spell are summon and *bind* ("command you"). The questions to be answered are the effect while the "until you have told" is a condition of this spell. (The GM decides that should the spell succeed, it will only take a few minutes for the ghost to tell its woeful tale. The duration is assumed to be 2-10 minutes.) The total difficulty for the spell is 10 (summon) + 7 (bind) + 3 (2-10 minute duration) + 2 (range for the Art, since only articles of clothing are available) = 22.

Since Pennington has no desire to exhaust himself, a taboo of place is added to the spell. The GM decides the spell will only work if cast where Hawthorne's body was found — in the stable. Since this is a specific location, the spell's difficulty is halved to 11.

The spell created, the magus sets to work. The casting time is almost two hours (110 minutes). At the end of it, the GM calls for a skill check. The chance of success is 38 (Pennington's Learning) - 11 (spell difficulty) = 27. The player rolls a 17 — the spell works. The magus immediately loses 11 Stamina points as the ghost appears. Bound by the magic, Hawthorne's shade tells what little it knows of its own death.

In another instance, Magus Pennington decides to create a magical tracking device. He wants a spell that shows him the location of the owner of a jewel given by Pennington. For this spell, the magus is going to create a magical item — the jewel. Pennington first words his spell thusly — "Once given to the fairies, I want to track the holder of this gem no matter where he may be."

The action of the spell is *reveal (5* difficulty) and the range modifier for the Art is 6 (since Pennington has no idea what fairy he will giving the item to). Although it is not stated in the spell, the GM kindly asks if the effect is supposed to be permanent or whether it will fade. Pennington's player looks at the costs and ultimately chooses for the magic to last a year. The GM also asks if the item is meant to be used only once (i.e. the spell will *reveal* one time in that year). Again the player chooses for the reveal power to last for a year.

With these conditions set, the GM calculates the difficulty — 5 *(reveal)* + 6 (range modifier) + 70 (year duration for item) + 70 (year duration for spell) — 10 (since the item must be given away) = 141 difficulty.

Well! This is clearly beyond Pennington's abilities, so the player starts choosing taboos. The first (and most sensible) is that the item must be special and unique. The GM decides it must be a gem set in a flower brooch of hammered gold. This halves the difficulty to 71 (round fractions up).

It's still beyond reach, so the player adds a restriction of place where the spell must be cast and suggests the Isles of Scilly off the westernmost tip of Cornwall. The GM approves and the difficulty is halved again to 36.

This is still more than Pennington can manage, so further taboos are added — the spell must be cast by the light of the full moon (-10) and Pennington must dress all in green and fast for 24 hours in advance (-10 each). These three conditions reduce the difficulty to 6, only 1 point above the spell's minimum (base difficulty).

Thus, the next month finds Pennington commissioning the jewelry and making arrangements for his trip to Lands End and beyond.



By All That is Holy

In the great realm of Britain, there has always been one source of security to those beleaguered by fairy torments and dark magics — the comforting and steadfast shelter of the church. There poor souls find more than just advice and comfort for the church also has tangible resources, both temporal and metaphysical. The starving receive food, the houseless shelter, and the morally weak strength. It is against the forces of fairy, though, where the church meets its greatest challenge.

Fairies are (and always will be) pagan. It is a fundamental element of that clay that forms their bodies. Why this might be so has been a source of endless theological argument, but whatever theory is advanced the fact remains unchanged that there is a basic incompatibility between faith and fairy. Thus, the church has always been a strong bulwark against the plots and trickeries of the darker fairy courts.

Clerical player characters must select a church to follow. While this has no effect on the character's abilities, it provides more role-playing background. The principal churches are described below. Others can be created by the GM, of course.

1 he Congregations

Church of Albion. There are many different denominations throughout Britain, some large, some small. The largest of the large is clearly the Church of Albion. Formed several hundred years before when the monarchy "reformed" the hierarchy of the Old Church, the Church of Albion is almost a national faith. Its steeples rise over nearly every town in England and Wales. Congregations can be found to a lesser extent in Scotland and Ireland.

The Old Church. Strongest in Ireland, the Old Church is identical to that found throughout much of the continent. Its practices are ancient and its strength far greater than numbers would indicate. Although there are long-standing disagreements between the Old Church and virtually all other congregations, all stand firm against the dangers of fairy.

The **Reformed Church of Scotland.** The largest of the several churches found in the north, the Reformed Church for the Scots is held in the same esteem as Britons hold the Church of Albion. The practices of the two are nearly identical, the main differences being in the nationality of the leadership. The Reformed Church is seldom found outside the borders of Scotland.

The Knox Congregationalists. An austere group, the Knoxites felt the Reformed Church was becoming too powerful and ostentatious and so broke away to form their own church. The Knoxites generally forbid luxuries and lead simple lives. Their followers are most numerous in the Highlands where, as some detractors put it, "there is nothing worth anything anyway."

The Stirling Synod. This sect is found throughout the countryside of England and the Scottish Lowlands. Properly the church is the Stirling Synod, but its members are commonly known as Singers for their loud and musical services. The Stirling Synod places great emphasis on the power of song and every congregation has an energetic choir. The Stirling Hymnal is widely published and well-liked even outside the church.

The Society **of Salvation.** This small church is highly active in missionary work. It is sustained by the belief that no one — not even a fairy — is beyond reach. While many of its members seek to convert the heathens overseas, others do their work in the fey realms — a harsh task indeed. The Society is also quite active in the growing slums and mill towns where they operate missions, orphanages, relief drives, and even charity hospitals. Although their beliefs are sometimes extreme, they are the "friends of the common man."

Restored Old Netherlands Congregation. This small sect, imported some time back from Holland and having survived intermittent persecution, meets in parishioners' households. The services are held in a mixture of Dutch and English. To outsiders, the most notable feature of the service is the large dinner served afterward, with each member bringing a dish for the table. For this practice they have been dubbed "Dumplings" by those not of the congregation.



By All That is Holy

The Clergy

Although the various churches of Britain extend their power to all (on their own terms), it is through the clergy that the true might of belief shines. The various priests, parsons, and vicars of the different congregations have share several special powers unique to their calling. These powers are all used to combat evil and further the spread of their beliefs.

Clergymen do not cast spells or perform miracles. Their power comes from faith, for in faith comes strength against the evils and temptations of the world — and of the supernatural. While anyone can have faith, its true power is only manifested through those who have dedicated their lives to the Church. Because of his faith, the clergyman is sometimes able to protect or even combat the evil influences of magic and particularly fairy glamours.

For game use, faith is given as a number. Initially it is equal *to* the character's Psyche attribute, but it may rise (rarely) or fall (sometimes) during the course of play. Players running clergymen will have to track their character's current faith score separately from the character's Psyche.

Anytime a clergyman attempts to use one of his special powers, he must make a skill check against his faith. If the check succeeds (after any modifiers), the power works. If the check fails, character lacks the necessary conviction at that instant. Furthermore, he loses a certain amount from his faith score. (He is beset by doubt and uncertainty.) The exact amount lost depends on the power attempted.

Clergymen have three basic powers which they can use at any time. Special items (crosses, Bibles, or whatever) are not necessary, although these do offer an improved chance of success and certainly add a dramatic flair. The most important factor is the character's faith. Using it, a vicar can try to sanctify, fortify, or cast out. Each action has different effects and chances of success.

Sanctify

This power is protective — through it the clergyman seeks to extend a protective influence over an area (no greater than 5 m. radius). The player makes a normal check against his character's faith and if successful, all unholy things (fairies and evil magic) are weakened. Fairies atttempting to use glamours or make physical attacks have their chance of success reduced by 5. Spells that affect a target within the area have *a 5%* chance of failure. Spells that cause damage have cause only half damage (and have their lethality halved). The power works so long as the clergyman strongly presents himself, moving no more than 1 m. per combat round and taking no other action.

If the check is failed, the character loses 1 point from his faith.

Fortify

This power strengthens the righteous, making their efforts to defeat evil more effective. When used, the clergyman can fortify one person (including himself) within the limitations of his faith. This power cannot be used to fortify any who are pagan, half-blooded, fairy, or evil and the clergyman must always consider its use on those radically different from his own beliefs. To use it a skill check must be made, comparing to _ the character's faith. If successful, the fortified person has his chance of success raised by 10 for any action that directly opposes evil — a good wizard casting a spell, a pure-hearted hooligan trying to wrestle *a* black annis, etc. The heartening effect lasts for 1d6 rounds.

If the check is failed, the clergyman loses 2 points from his faith.

Cast Out

This is the most potent and difficult power available to the clergyman. A skill check must be made and compared to 1/2 the character's faith score. If successful, the clergyman can break any one glamour cast on a person or drive away a fairy or unholy

creature. In the latter case, the target creature is allowed to check for resistance, by rolling its own Psyche or less. If this succeeds the creature is wracked by pain (-1 Stamina each round it stays within sight of the clergyman) but does not flee. If the check fails, the creature suffers 1d6 points of Stamina damage and must flee. It cannot approach again for 1d3 hours.

If the clergyman fails when attempting this power, he suffers a 3 point loss to his faith rating.

Fairies and the Church

In addition to the powers of clergymen, fairies are vulnerable to several other facets of church life, so much so that life in the earthly world can be sometimes near impossible for the fey folk. Consequently the vast bulk of fairies view the church with loathing.

Player character fairies are also subject to the effects described below. However, where NPC fairies will not do certain things (such as enter hallowed ground), player characters are always allowed the freedom to try. Thus, damages and consequences are listed for violating the various taboos that all other fairies live by.

Hallowed Ground. One of the greatest banes to fairies are churches themselves. These buildings, whether magnificent or simple, are anathema to the fey folk. NPC fairies will never enter a church or its grounds by choice. If forced in, fairies suffer 1 body point of damage each round. Naturally they will attempt to flee, fighting in a wild frenzy any who oppose them (Fitness and Reflexes checks are doubled for combat.)

The sanction of hallowed ground applies to more than just churches themselves. Other areas, particularly churchyards, traveller's crosses, and shrines also fall into this category. In the wilder countryside, many a lonely tinker has found safety for the night by sleeping at the foot of an ancient roadside cross. Churchyard cemeteries hold a curious posi-



tion in all this, for by day they are hallowed and free from fairy activity, but at night become notorious haunts for the same.

Just because a property is owned or used by the church does not make it hallowed ground. Buttery spirits can be found in the cellars of monasteries and vicar's house is little safer than any other. Indeed, some denominations (such as the Dumplings), have a hallowed ground only so long as the service lasts since their services are held in parishioner's households.

Crosses and Other Relics. In general fairies avoid the signs and symbols of the church, primarily out of distaste. A cross at a door might cause a fairy to look for another way in, but it will not stop a determined spirit. Player character fairies must make a successful Psyche check when confronted by such items; otherwise they cannot abide to be in the presence of the item.

Holy Water. This causes burns and pain to full fairies — 1d3 points of body damage and is even highly unpleasant to blooded characters (1d3 Stamina points). Fortunately, no church mass-produces or freely gives out holy water. Even among the clergy it is considered improper to bottle it up and carry it off on adventures. Holy water, like all things of the church, should should be treated with respect.

Church Bells. The ringing of church bells is an unpleasant sound for fairies — causing headaches and ruining rest — and they will normally seek to put a good distance between themselves and any church bell being vigorously pealed. Sunday mornings when the bells are rung throughout countryside and city are notable for the lack of fairy activity.

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Combat

The universe of For *Faerie, Queen, and Country* is a magical place, but it is not built on magic alone. The Britain of the 1800's, indeed the world, is fast becoming a scientific marvel. One of the great wonders of this burgeoning technology is the ability to kill people in ever more efficient ways. The old muzzle-loading muskets of yore have given way to breechloading rifles, six-shot revolvers, and worse. Fortunately, England is a civilized place, so the best advances of weapons technology are safely found only in the finest armories of the Queen's army.

While the army may have the finest, the general population, such that chooses to arm itself, is equipped with an assortment of weapons from modern to out-dated. Player characters may face anything from a hobbling crofter toting a blunderbuss charged with powder and stones to a Scottish laird with the latest breech-loading Army issue. Nor will guns be the only threat. Hooligans with knives and saps, fairies with claymores, duelists with sabers, even rustics with scythes and pitchforks are all possible.

Players may despair at the thought of combat, noting how few body and stamina points they possess. Good — combat should be treated with healthy respect. In For *Faerie, Queen, and Country* player characters are better advised to use wits, tongues, and skills rather than fists and guns. Certainly there will be fights and shoot-outs, but player characters should adopt such measures only as a last resort and even then when they are likely to win.

Violence and the Law

The Great Britain of For *Faerie, Queen, and Country* is a civilized country. Indeed as a nation the people consider themselves the most civilized in all the world. Naturally, in such a civilized country the citizens respect and uphold the law, shun violence, and treat each other courteously. Crime is low, and heavens, robbery at gunpoint almost never occurs. Murders and shootings are unheard of.

At least that's the ideal. The truth of the matter is a bit different.

First and foremost, the British have always been a rough-and-tumble lot, from the lowest classes to the refined levels of the aristocracy. A good fight, be it a street brawl or hard-played game of football, is seen as "character building." Fist-fighting and wrestling aren't wrong, per se, so long as nobody is seriously hurt.

Second, criminals have guns and use them. More than just a few hooligans carry cheap revolvers — or good ones in the case of mohocks. Out of necessity, honest citizens prudently arm themselves, although with little actual intention to shoot. Even the police inspectors are routinely armed. (Remember how many times Sherlock Holmes instructed Dr. Watson to bring along his gun.)

Third, there is crime of all sorts and types. There are "garrottings" (muggings), burglaries, poisonings, and of course shootings. Sensational and tawdry crimes are reported in the papers with great interest and regularity. After all, this is the age of Jack the Ripper.

Nonetheless, the citizens of Albion are a law-abiding people. If a gun is fired, there is an investigation. Should a man be shot, the police will do their best to find the criminal. Player characters who solve their problems with a gun, knife, or club will run afoul of the law and can expect at best inconvenience in the courts while their claim of self-defense is tested. Those who assault or kill without damned good cause will eventually discover the joys of Newgate or the hangman's noose.

Even with all these conditions, gun battles, knifings, and fistfights will occur. It is best to have them happen quickly with the least impact on the game. The combat rules have been purposely kept simplistic — first, this speeds play through an area of the game not meant to be emphasized and, second, is intentionally meant to discourage players who might use detailed combat rules to their advantage.

Table 13: Guns

Guns	Range Modifier			ROF	Reload	% Misfire	Damage
	3 m.	50m.	51+ m.				
Blunderbuss	+ 10	0	NA	1	3	86-100	2d6 (4)*
Breech-loader	+ 10	0	-10	1	0	96-100	ld10(4)
Dueling pistol	+ 10	0	NA	1	2	96-100	1d8 (3)
Musket	+ 10	0	-30	1	2**	86-100**	ld10(5)
Revolver	+ 10	0	NA	3	5	100	1d8 (4)
Rifled Musket	+ 10	0	-10	1	2	100	ld10(5)
Shotgun	+ 10	0	NA	1	2	100	2d8 (6)*

* Reduce lethality rating by 2 for 50 meter range.
** Hasty loading reduces time to 1, increases misfire to 71-100.

Range

Since the beginning of the century, guns have improved immensely over the muzzle-loading muskets of yore. Where a sturdy Brown Bess, the old standard of the British army, was lucky to hit a target at one hundred meters, the new breech-loaders (such as the Martini-Henry) can pick off a target at ranges of 500 meters or more. Indeed, it has come to the point where the shooter's ability to see the target is more important than the distance the bullet travels.

Because of this, on Table 13 there are only three categories of range — 3 meters, 50 meters, and 51+ meters — and they are the same for all gunpowder weapons. In addition, modern rifles do not have a maximum range listed, since if your character can see the target clearly, he can fire a bullet at it. Marksmanship becomes far more important than weaponry.

At the 3 *meter* range (point blank), all guns have a +10 on their chance to hit. Beyond this to the 50 *meter* range, the chance to hit is figured normally. Only a few weapons can fire effectively out to the *51+ meters* range and these weapons have a -10 applied to the chance to hit. (The musket, being a special case, has a -30 penalty at this distance.)

Rate of Fire

Most weapons can only fire once per combat turn. Revolvers are the exception to this rule and can be fired up to three times in a round. A -5 penalty is applied for every additional shot fired. Thus if Mr. Harrington desperately fires three point-blank shots at the Black Dog of Harrington Hall, the first has a + 10 modifier, the second +5, while the last has no modifier.

Reload

Reload indicates the number of combat turns needed to ready the gun for another shot, since many of these weapons are muzzle-loaders. A zero indicates the gun can be reloaded and fired each round. If the reload is 1, the character can shoot in the first turn, reload the second turn, and shoot again in the third. Revolvers have a reload rate of 5 — this assumes all six chambers are being filled, otherwise the reload rate is 1 for just a single bullet.

Misfire

Technology is not perfect, so there is always a chance a gun will misfire — something muzzle-loaders are much more prone to. When a misfire occurs, the gun is jammed. The shell casing may be stuck in the breech, the breech jammed, the barrel fouled, the hammer caught, or the primer nipple plugged. In any case, the gun cannot be fired until it is cleared. This takes 2d6 combat turns.

Damage

The damage caused and lethality for each weapon varies according to its powers. For certain weapons — the shotgun and blunderbuss — the lethality decreases by 2 when used at the 50-meter range. This affects the lethality rating only, not the general amount of damage done.

Hand-to-Hand Weapons

Hand-to-hand weapons are shown on Table 14. Those marked with an asterisk can be used as thrown weapons, but in this case their lethality rating is reduced by 1. The Initiative Modifier increases or decreases the character's chance of striking first depending on the quickness of the weapon.

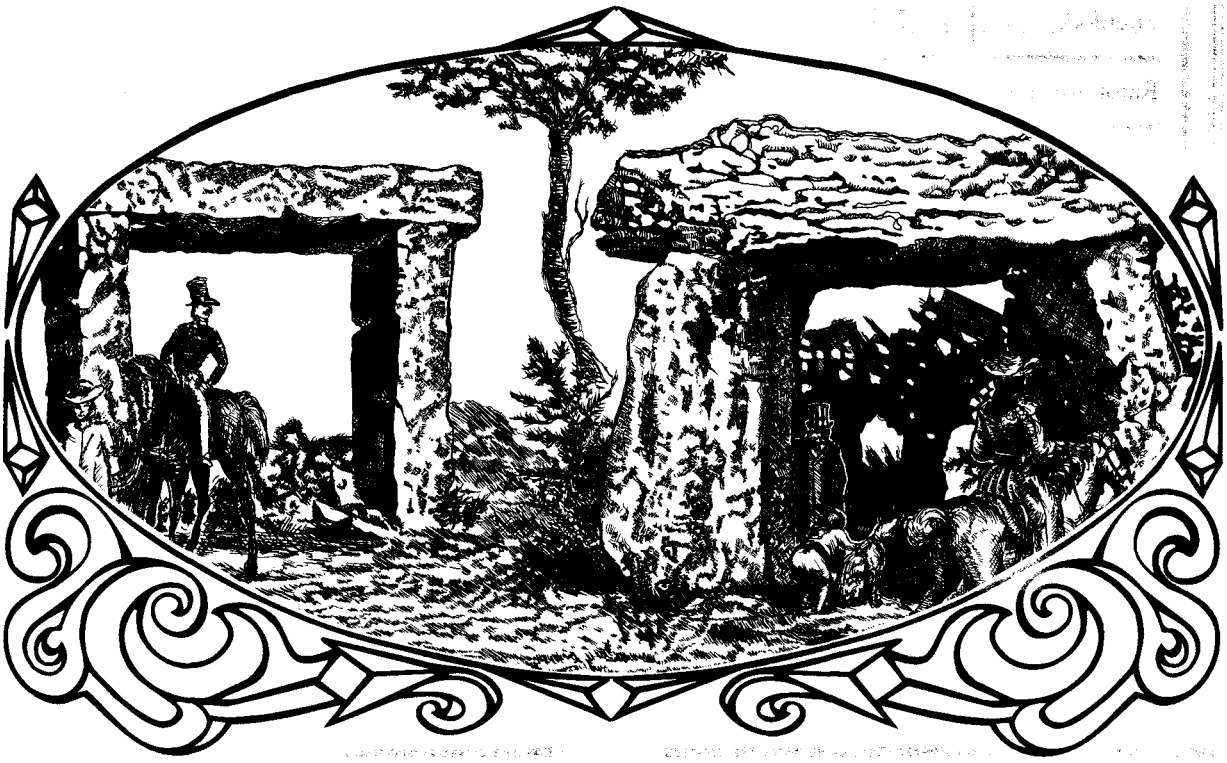


Table 14. Hand-to-Hand Weapons

Melee Weapon	Initiative Mod.	Damage
Cane	+1	1d3(l)
Claymore	-2	ldl0(5)
Club	0	1d8 (2)
Epee	+2	1d6 (3)
Fist	0	1d2(1)
Hatchet/Axe	-2	1d8 (5)
Improvised Weapon	-3	1d4 (2)
Knife*	0	1d4 (3)
Pitchfork	-2	1d6 (2)
Razor	+1	1d3 (3)
Rock*	0	1d3 (2)
Saber	+1	1d8 (4)
Sap	-2	1dl0(l)

The improvised weapon entry applies to any item used as a weapon for which a suitable equivalent cannot be found. A chair, hefted up and crashed over a firbolg's back, is an improvised weapon, while a roundhouse swing with a shovel could be considered a club.

Table 15: Combat Modifiers

Condition	Modifier
Helpless	Automatic
Very Easy	+25
Easy	+ 10
Hard	-10
Difficult	-25

Combat Modifiers

Real fights, especially gun battles, are seldom straight-up, toe-to-toe affairs. It is normal for both sides to seek every advantage they can in position, cover, movement, and distraction. All these can affect the chance of hitting a target.

The combat modifiers in For *Faerie, Queen, and Country* do not try to account for every possible situation. Instead, general categories are given with guidelines to the GM for applying them. The categories are, going from most advantageous to the attacker to worst, as follows:

Helpless. The defender can do nothing to protect himself. He may be completely trussed up, unconscious, or a willing target.

Very Easy. The target can do little to avoid the attack. She might be completely unsuspecting of the attack or could have her arms pinioned by others.

Easy. The target is making little effort to avoid the attack. A duellist, waiting to receive the opponent's shot, would be an easy target. So would a cornered thief with no options for where to run.

Hard. The target is not actively trying to avoid attack but gains a benefit from some other condition — or the attacker is hampered in some way. Targets that are moving (but not trying to dodge),

half in shadow, or standing on the other side of a low wall gain this benefit. An attacker jostled just as he fires his shot or with 50% or fewer body points remaining suffers this penalty.

Difficult. The target is actively trying to avoid being hit — running and dodging or firing from cover are most common. Likewise, the attacker might be severely hampered — he could be held by another or shooting while at a run.

Consequences ol Injury

Aside from the increased difficulty in hitting targets and the general risk of death, losing body points has one other major risk — complications. Hygiene in the Victorian age is still ill-understood by the common man. Germs and bacteria are still novel ideas as is the need for antiseptic dressings. First aid, too, is imprecise — bones may be set incorrectly and injuries mistreated.

Because of this inexact understanding, anytime a character is healing body damage, there is a 10% chance that complications will occur. A check needs to be made only once per circumstance — a character healing from several knife wounds would still only make one check. If a complication does occur, something unfortunate has happened to the character and a result must be determined from by rolling 1dl0 and adding the number of body points the character has lost. Thus, seriously injured characters have a greater chance of a serious complication.

Although it is still an infant science, the medicine skill provides the means to avoid debilitating complications. Any character under the care of a trained doctor is exempt from possible complications caused by wounds. For this no skill check is required of the doctor — only his time and care.

Table 16: Injury Complications

Die Roll	Complication
2-5	Scar
6-7	Fever*
8-9	Infection*
10	Weight loss*
11	Shakes*
12	Weakness*
13	Slurred speech
14	Weak voice
15	Wheezy
16	Limp
17	Blind in one eye
18	Deaf in one ear
19	Mild paralysis
20+	Amputation

* Temporary

Complication Explanations

Amputation. Life-threatening infection set in, requiring the removal of a foot, hand, leg or arm. (GM and player should agree on exact part). Character loses all stamina points and all but 1 body points. Additional complications may occur (from the amputation) if not under the care of a doctor. Loss of foot or leg halves character's Reflexes for all movement activities. Loss of hand or arm halves Reflexes for all actions normally requiring two hands. ("Shilling for a man crippled in the Queen's service.")

Blind in one eye. Injuries or fever cause character

to lose sight in one eye. Character's chance to hit is permanently reduced by 10 for loss of depth perception. ("Who is that dashing captain with the eye-patch?")

Deaf in one ear. Injuries or fever cause character to lose hearing in one ear. Any check requiring hearing is permanently reduced by 10. ("Could you speak a little louder please? An anarchist's bomb bollixed up my ear, you see.")

Fever. Character falls feverish and does not heal any damage for 2d8 days. ("Mother! Father! I can see them!")

Infection. Character's condition worsens, causing Id3 additional points of body damage. No further complications occur as a result, however. ("As I feared, this wound's gone septic.")

Limp. The character's wounds have left him with a game leg. He can no longer sprint. ("This bad leg o'mine always throbs when there's a change o' weather coming.")

Mild paralysis. The character's injuries have killed important nerves, leaving an area deadened. Half the character's face may droop, he may have no feeling in several fingers, or he may even be prone to uncontrollable twitches. The GM and player should agree on the exact effect. ("'Is 'ead lolls like that ever since the fairies tried to 'ang 'im, it does.")

Scar. The injuries have left the character noticeably scarred. ("This scar 'cross me cheek? I got that in a duel with an upstart Prussian.")

Shakes. Injuries and nerves have left the character with a case of the shakes. They come on any time he overexerts himself (Willpower check to avoid). The character suffers a -20 to all checks requiring aim or precision. The shakes go away after Id6 months. ("Poor Henry, he's never been the same since that Black Annis got hold of him.")

Slurred speech. An injury or fever (most likely of the brain) has left the character's speech slurred and slow. ("I — thing — weee — shoe — hurryyy.")

Weak voice. The character's recent convalescence has damaged his vocal cords, so that his voice is thin and whispery. Shouting is no longer possible. ("You must excuse my speech. The sword nicked me rather close.")

Weakness. Bed-ridden for too long, the character's muscles have atrophied causing a loss of 10 from Fitness for Id3 months. ("I have been ... ill.")

Weight loss. The rigors of healing leave the character a skeleton of his former self. Charm drops by 10 points, Fitness by 5, for Id3 months. ("I say, my clothes don't fit anymore.")

Wheezy. Perhaps stricken by pneumonia while bed-ridden, the character has a hard time breathing. Any check to measure physical endurance is halved. ("Hold on, I say. Just let me catch my breath.")

Peak-Martin's Index of Fairie

As *presented by Prof.* Peak-Martin *in three lectures to the Royal Academy of Sciences, June 1877*

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In the closing quarter of this century it is indisputable that great advances have been made in the field of biological science, yet these advances have yet to conclude in a careful examination of those cousins to our own brethren, the fairy folk. There have been more than ample studies of their homes and customs, even explorations into their mores and ethics. This work has produced many useful results, but it has been limited by the lack of an exacting scientific approach. In particular, I refer to the currently imprecise taxonomy of the fairie world. Indeed the advances made by those who have labored before me can only been as a tribute to their perceptivity and intellectual prowess to have successfully advanced the branch of science without even a basic categorization of the different types of fairies in existence.

The failure is understandable, however, for the classification of fairies is no simple task. The primary means of categorizing species, gross and fine morphology, is virtually unworkable in the case of a people whose forms have so much variety. This is not a simple case of noting bill shapes of parrots, so effectively examined by Mr. Darwin for his revolutionary theories, or collecting all the varieties of the coconut palm for Kew Gardens. Among the fairy there is very little consistency of appearance, even among folk of the same type. In some cases certain gross features remain consistent — such as the kill-moulis' nose — but more often it is the case that appearance varies so widely from individual to individual that visual identification alone is seldom successful. Our cousin brownies are often taken for bwcas or even a Scottish bauchan. These errors may mean little to the general populace, but a much more scientific method is needed if further study is to have meaning.

The best solution to the difficulties presented by appearance is to sort by a more philosophical standard, specifically the general ethos of the fairy type. While fairies are rightfully typified as fickle and wavering, most types adhere to a general pattern of behavior, allowing accurate and quick classification. To this end, I have divided the fairy community into five general types — hob, bogie, folk, and spirit.

Hobs are the most commonly met type of fairy. As a group there is no universal feature that unites their appearance, but in behavior they are generally helpful, although still unpredictable in their penchant for mischief. Under the category of hobs, I include house brownies and broonies, doonies, grogans, the brown man of the Muirs, and similar ilk.

Bogies are the more pestiferous and dangerous type of fairy. Most are ill-tempered and hostile to those with any human blood. Their moods range from mischievously malicious to outright deadly. Like the hobs, they have no common shape or form, ranging from goblin-like creatures to fanciful beasts. Some of the better known bogies include bodachs, derricks, abbey lubbers, buttery spirits, and black dogs.

The folk are the most difficult of all fairy people to classify for it must include not only the people themselves, but also in many cases their livestock and associated creatures. Into this category I have placed those fairies Professor Halverston referred to as "natural" fairies. The folk are among the most ancient and powerful of the fairies. They are most distinctive by their regal and civilized natures. The Tuatha de Dannnan and Plant Annwn are classified as folk.

Spirits are among the most dangerous and powerful of the fairy realms, although there is consider-

able question whether these beings are fairy at all. It is argued by some that they come from the realms of the afterlife. This could be quite true given their general hatred of mankind and the abominable forms that many of them assume. Among the spirits I have included the nuckalevee, spunkies, banshees, and joint eaters.

Regional Considerations

The classification of fairies given above is rendered more complicated by the intense regionalism of their kind. A Scottish bodachan sabhaill and a Cornish browney might both be hobs, but each clings fiercely to his region. It is, of course, a mistake to call one a Scotsman or the other a Cornishman, but the issue of region cannot be ignored. Few fairies range widely from their haunts, so regional identification is useful in classifying. Thus region is an important sub-classification for all fairies.

A Note on Fairy Weaknesses

Given the wide variety of fairy types, some might wonder if all curious and unusual creatures are truly fairies or just the bizarre creations of Nature. Such questions are easily resolved however, for all fairies share certain highly distinctive weaknesses.

The best known of these is their distaste for anything of the church. This weakness is well known (see "By All That is Holy") and best left to the ecclesiastics. Of greater interest to the scientist is the fairy weakness to cold iron. Not to bore those already well-read in the magical arts, cold iron is more than just regular steel or iron. It is a specially enchanted form of cast iron, such that wounds inflicted with it cause additional damage to the fairy folk. Studies also show that a man carrying a chunk of cold iron at his breast has double the normal resistance to fairy glamours. Even in the case of non-fairy magic, cold iron has the effect of increasing the difficulty of spell-casting by one point. (Note that *cold iron* cannot be cast into bullets, for such shells will ruin the barrel and cause it to burst.)

As best as every study shows, these weaknesses are universal to all of the fairy people. Thus, they provide a simple series of tests whereby the fairy nature of any given being can be determined.

The Taxonomy ofFairies

Using the above categories as standard (and applying the proposed fairy "tests"), I have prepared a listing of fairy types. Each fairy is entered in the following fashion:

Common *Name* or *Names* (I do not presume to assign names for species/genera.)
Region — Peak-Martin Classification (As explained above)
Descriptive Abstract
Attributes
Known Glamours
Known Skills
Damage (Should the fairy be malevolent)
Descriptive Notes

Abbey Lubber *(buttery spirit, thrummy cap,* English; *cluricaune,* Ireland; bogey)

A small imp who lurks in cellars, stealing drink and food while encouraging evil behavior.

Phy.	Int.	Spirit	Inf.
20-50	30-70	40-100	20-50

Known Glamours: compel, delude
Known Skills: none

The abbey lubber is one of several types of small fairies, no larger than a man's hand, found throughout the British Isles. Unlike many other fairies, it dresses in imitation of mortal clothes, usually like an innkeeper or modest gentleman. The fairy's sole purpose is to cause mischief and corrupt unwary mortals. Abbey lubbers and their ilk eat food and drink far beyond what their small size would indicate. They avoid any fighting but use their delude glamour to pervert the morals and intentions of humans.

Peak-Martin's Index of Fairie

Fairy Abilities

Although they can assume vastly different forms, fairies have the same range of ability scores as player characters. Within a single type there are strong fairies, weak fairies, clever, stupid, personable and not. The distinction is much more a matter of individuality than species.

For NPCs of all types (including monsters), ability scores are divided into four categories: Weak, Average, Strong, and Powerful. Each category matches a die range. The descriptions in the Peak-Martin index give appropriate categories for each ability pool (if no ranking is given, the ability pool is considered Average). Thus, when an attribute is needed, it is calculated according to the die range for the attribute. The categories are:

(1d4+l) x 10 (20-50)	Weak
(1d4 + 3)xl0(30-70)	Average
(2d4 + 2) x 10 (40-100)	Strong
(1d6 + 4) x 10 (50-100)	Powerful

All fairies are assumed to know the brawling skill, allowing them to use their full Reflexes score in combat.

Abbey Lubber: This fairy is found in the wine cellars and pantries of monasteries and parish houses. Abbey lubbers were once notorious for leading monks astray. Now there are few monasteries left for them to haunt. The abbey lubber is one of the tew fairies immune to church bells and holy ground.

Buttery Spirit: This fairy is the most common of the type. It makes its home in badly run inns and taverns. There it drinks the ale, spoils the dinner, convinces the servants to steal and lie, and urges the landlord to overcharge his patrons.

Cluricaune: This fairy is an Irish version of the buttery spirit, although it can be found in any well-to-do household. Like the buttery spirit it tries to corrupt the servants and steal food. Cluricaunes have a great love of whiskey, so much so that it can be used to discover and catch them.

Thrummy Cap: This fairy favors old houses where he lurks in the cellar. He dresses in the rags and tatters of weaver's clippings and causes what mischief he can for the workers.

Arkan Sonney (Manx folk)

A fairy pig, white in color, which is said to bring good luck.

Phy.	Int.	Spirit	Inf.
40-100	40-100	40-100	20-50

Known Powers: conceal, curse, favor, transform (self in size only)

Known Skills: none

This fairy creature, a small white pig, is apparently unique to the Isle of Man and even then it is quite rare. Little is known of the creature for it does not talk. This Manx farmer's report best describes its behavior:

"1 comes out to the sty to check on a-squealing of me sows an there I see'd a little white pig a-standing in among them. I be never seen a pig like that afore. Soon as I clapped eyes on it, it up and vanished with a squeal. My sows have prospered ever since, I must say."

The arkan sonney is noted for bringing good luck to those it visits and is sometimes called the "lucky piggy." Attempting to catch the creature almost always results in bad luck for those who try.

Awd Goggie (Yorkshire bogey)

A malicious creature most commonly found lurking in orchards.

Phy.	Int.	Spirit	Inf.
30-70	20-50	30-70	30-70

Known Glamours: conceal, delude

Known Skills: none

Damage: ld6/L2

This bogey is unique to the Yorkshire region

where it lurks in the orchards of farms. The awd goggie considers the fruit of the orchard its own and will harass those who try to "steal" it, including the farmer who owns the trees. The awd goggie is useful in keeping thieves from stealing fruit, at least. However, small, hungry children have been known to disappear at its hands. The awd goggie is a gangly little creature with a head much like a large shrivelled apple and long skeletal fingers.

Banshee *(bean si,* Ireland; *Seven Whistlers,* N. England; *bean-nighe, caoineg, little-washer-by-the-ford,* Scotland; *cyhyraeth,* Wales; spirit)

A family spirit whose wailing portends death or disaster for a person, family, or clan.

Phy.	Int.	Spirit	Inf.
30-70	50-100	50-100	40-100

Known Glamours: conceal, reveal
Known Skills: Divination

This spirit is greatly feared by mortals for it is a portent of death. Banshees adopt families or clans with long lineages, divining the future of the line. When family member is to die or great misfortune strike the family, the banshee appears at night and utters its dire wail of coming doom. Sometimes several banshees will cry together to herald the death of someone great.

The doom foreseen by a banshee is not absolute and perhaps their reason for wailing is to warn the family. However, banshees never divulge the coming cause of death or even exactly who in the family will fall victim. Perhaps the spirits do not know. A few who have been warned are lucky enough to escape, though often only barely.

Occasionally a banshee forsakes its adopted family and ventures into the world of mortals — most often as a prophetess at a travelling fair or a medium's assistance. Such banshees are seldom popular or successful, for the only predictions they can make are those of death and gloom.

Banshees are always female and often look quite ghostlike.

Bean-nighe or *Little-washer-by-the-ford:* This banshee, found on the remote roads of Scotland, foretells death by appearing to the victim along some deserted stream. She is small and green with red webbed feet. At the stream she will be seen hunched over, washing a grave shroud in the water. For those she greets, death will strike the unlucky onlooker within a day or two. However, if you can take her shroud before she speaks, she must answer three questions truthfully. (In return she poses three questions of her own that must be answered.)

Caoineg: This banshee is invisible and lives near waterfalls where she wails her cry.

Baobhan Sith (Scottish spirit)

A very evil form of Highland vampire.

Phy.	Int.	Spirit	Inf.
40-100	30-70	50-100	50-100

Known Glamours: charm, delude
Known Skills: dancing, singing, Scots Gaelic
Damage: 1d4/Ll and special

The baobhan sith is a very dangerous creature, fortunately rarely met outside of the lonely Scottish Highlands. It looks like a beautiful woman and uses its glamours to prevent discovery when among mortals. It particularly tries to charm young men who are its preferred prey.

Once the victim is charmed, the baobhan sith sucks life out with a biting kiss that causes mild damage. A Psyche check is allowed for the victim when this happens. If passed, the sharp sting of pain has broken the enchantment. Otherwise, the creature drains 1d4 body points each round thereafter. The mortal's body shrivels until it is a lifeless husk.

Beithir (Scottish spirit)

An evil water serpent able to spit lightning.

Phy.	Int.	Spirit	Inf.
50-100	20-50	30-70	20-50

Known Glamours: none
Known Skills: none
Damage: 2d6/L6 (bite), lightning

The beithir is a fearsome and dangerous spirit that commonly lurks in the Highlands of Scotland. There it is found in caves and dark recesses on the shores of the lochs. Its only known form is that of a large serpent or lizard and it is sometimes confused with the mythical worms of old.

The beithir is apparently entirely bestial in nature, showing none of the typical signs of fairy cleverness. It lives an animal's life, hunting sheep and cattle along with the occasional mortal. In addition to its fearsome bite, the serpent can also spark lightning from its body, although not with any precision (1/2 normal chance to hit, ld8/L3, one attack per round).

Black Annis (English folk)

An ancient and hideous hag of great evil.

Phy.	Int.	Spirit	Inf.
40-100	40-100	50-100	30-70

Known Glamours: conceal, transform (self)
Known Skills: none
Damage: 2d8/L6 (bite); ld8/L4 (claws)

Black Annis is a powerful and evil hag, found very rarely and mostly in northern England. Her size is enormous, her face purplish-blue, and her claws made of iron. With wild stringy hair and sharpened pointed teeth, she can be easily identified. Unfortunately by the time one is close enough to see the features, it is usually too late.

Black Annis is never seen in daylight. During the day, she haunts caves and dark tunnels. By night, she hunts for food — sheep, cows, and small children are her favorites. Daylight apparently causes her pain (Id4/Ll each minute).

It is good that the Black Annis is rare and does not venture widely, for her appearance in a major city such as London (with its sewers and catacombs) would be a dreadful thing.

Black Dog *(church grim, brag,* England; *barguest, padfoot, skriker, trash,* N. England; bogey)

A shape-shifting fairy that lurks on country roads.

Phy.	Int.	Spirit	Inf.
30-70	30-70	40-100	30-70

Known Glamours: conceal, transform (self only)
Known Skills: none
Damage: ld8/L2 (x2, claws)

Black dogs are a common form of bogey in England proper, especially the north counties. There they haunt deserted country lanes and ill-used alleys of the cities. They are at best mischievous, often using their transform glamour to change into a whole variety of curious shapes — everything from black dogs to straw bundles. In dog form (their most common and perhaps natural shape), this fairy is about the size of a calf, coal black with huge paws and saucer-sized glowing eyes. Their footsteps tend to be loud and/or squishy.

For the most part black dogs only play tricks — becoming a bundle of sticks that runs from the wood-cutter, invisibly stalking a lonely traveller, or trying to lure a peddler into a water-filled ditch. On rare ocassions a black dog may grow angry and attack. Then it has fearsome claws able cause some considerable harm.

Church Grim: This black dog is quite different from all others. Instead of mischief, the church grim is a guardian of churchyards, chasing away evil spirits and fairies. The church grim is one of the few fairies unaffected by church bells or holy ground.

Blue Cap (England; *knocker,* Cornwall; *cutty soams,* N. England; *coblynau,* Wales; hob)

A generally helpful fairy of the mines.

Phy.	Int.	Spirit	Inf.
30-70	30-70	30-70	30-70

Known Glamours: conceal, curse, reveal
Known Skills: Mining

Common in coal regions, mine fairies dwell in the depths of the earth, sometimes frequenting the passages carved out by men. Blue caps are short, doughty little men, marked by a blue flame that hovers over them. Miners treat them with respect, for these hobs often ease the labor of mortals or lead them to valuable veins within the earth. Naturally, for these gifts, the blue caps expect to be paid a fair wage and wise miners leave a pay of shillings for the little workers. Woe to the miner who angers a blue cap, for that man shall have no luck in any of his work. His tools will break, good veins die out, even the rock will be harder for him to chisel.

Of late, some mine spirits have been seen in the tunnels beneath the great cities. There they lend a hand to the workers digging the Underground or sometimes shore up sewer walls.

Coblynau: This mine fairy is seldom met outside Wales. He is about a half-meter tall and grotesquely ugly, dressed in miner's clothes. Although the coblynau looks busy, he does no work. Nonetheless he is a sign of good luck for miners, for he leads miners to rich veins. The coblynau does not work for money but will accept bread and cheese for his help. If angered, he throws stones but causes little other harm.

Cutty Soams: Unlike other mine spirits, this one is actually a bogey, for his actions are mostly malicious. He is a little fellow like the other mine spirits. His name comes from his habit of cutting the harnesses used to haul the coal wagons out of the pit. His only useful service, perhaps, can be his habit of way-laying unpopular overseers and foremen and giving them a sound thrashing.

Knocker: This mine spirit is much like his cousin the coblynau, though knockers are found only in tin mines and will actually do useful work, not just present the appearance of being busy.

Boggart *(bauchan,* Scotland; hob)

A brownie gone to bad ways.

Phy.	Int.	Spirit	Inf.
30-70	30-70	40-100	30-70

Known Glamours: compel, conceal, curse, transform
Known Skills: fairie lore, farming, folk medicine

Boggarts are the darker halves of brownies, indeed they are initially brownies of various types. A boggart, though, is a brownie who has turned against his mortal landlords. This change is more than moral, for in the process the boggart changes shape and acquires new glamours. Boggarts are unnaturally thin and bony, tiny in size with mouths completely disproportionate to their heads.

Like brownies, boggarts attach themselves to a particular mortal place though sometimes they may adopt a family and follow them wherever they go. Wherever they haunt, they cause a plague of tricks and mischief — throwing plates, overturning milk, scaring livestock, stealing tools, and whatever other harm they can think of. Boggarts never directly attack mortals, however.

Boobrie (Scottish bogey)

A giant bird that haunts the lochs and swamps.

Phy.	Int.	Spirit	Inf.
40-100	20-50	40-100	20-50

Known Glamours: conceal, curse
Known Skills: none
Attacks: ld12/L4 (bill)

The boobrie is an enormous water bird, about two meters in size, that lurks in the lonely lochs of the Scottish Highlands. It has a voracious appetite for cattle and sheep. As such it is the bane of farmers who can do little for fear of its ability to curse them.

Brochllan (Scottish bogey)

A shapeless and idiot fairy.

Phy.	Int.	Spirit	Inf.
30-70	20-50	20-50	20-50

Known Glamours: none
Known Skills: none
Damage: ld6/L2

This fairy has no form other than eyes and mouth set into a shapeless blob. It haunts deserted roads and cottages in the countryside. It can speak, but only to say "Me" or "You." It apparently knows no other words. It will kill or injure mortals as whatever fancy takes it, while at other times it may visit them to warm itself by the fire. Professor Halverston speculates the brochllan is the child of a more powerful bogey, and in this case I must concur with his opinion.

Brown Man of the Muirs *(oakman,* English folk)

An ancient guardian of the wild.

Phy.	Int.	Spirit	Inf.
40-100	40-100	40-100	30-70

Known Glamours: charm, conceal, curse, reveal
Known Skills: tracking, woodcraft

The Brown Man of the Muirs watches over the wild animals of the forest and field. He appears as a small, wild-haired man, with glowing red eyes, dressed in bark and leaves. The Brown Man eats no meat and takes a dim view of those who hunt for food or sport. Should a mortal be so unlucky as to meet him, the Brown Man attempts to lure the hunter to his cottage in the woods. Those who accept are seldom seen again, for the Brown Man leads them deep into the forest and abandons them in the dark to the mercy of the beasts gathered there. Even those who escape his clutches suffer should they not change their ways, for the Brown Man will curse them with sickness and even death.

Oakmen: The oakmen are similar to the Brown Man in their goals, but are said to reside in the largest oak of the forest. Oakmen also know the delude glamour and with it they attempt to lure those who have disturbed them or their charges by tempting them with dangerous fungi disguised as food.

Brownie *(apple-tree man* (Somerset), *browney* (Cornwall), *dobie* (the north), *piskie* (Cornwall), *pixie* (Devon), *silky* (the north), England; *grogan,* Ireland; *fendoree,* Manx; *bodachan sabhaill, broonie, doonie, grogach, gunna, wag-at'the-wa',* Scotland; *bwbachod, bwca,* Wales; hob)

A generally benevolent and helpful household fairy.

Phy.	Int.	Spirit	Inf.
30-70	30-70	40-100	40-100

Known Glamours: conceal, curse, heal, reveal
Known Skills: fairie lore, farming, folk medicine

The brownies are the most common of all hobs, found in one form or another throughout Great Britain. Brownies are sometimes called house fairies for they choose to live among mortals — either in the house or around the farm. They tend not to favor cities, however.

Brownies are generally secretive but helpful. They often do small chores such as sweeping, cleaning, milking, or threshing, particularly when the farmer is ill or suffering misfortune. In return they expect to be treated with respect. Wise housewives leave out a bowl of milk and bread, perhaps along with a little cheese. Curiously, brownies are usually insulted if gifts of money are left. Speaking ill or a brownie or otherwise insulting it causes the fairy to curse the household and leave. Curses usually curdle milk, ruin bread, dry up cows, or rot the harvest. There is a chance that a mistreated brownie will change his nature and become a boggart (see the same). Leaving a gift of clothes is a sure way to get rid of a brownie for he will take them and decide he no longer needs to work hard.

The bulk of brownies seen by mortals are male — short, little men, often with great beards or quite hairy. Still, with so many brownies, there are a number of unique varieties that have arisen in parts of the country. Some are distinguished by their appearance, others by their habits. These are summarized below.

Apple-tree man: This Somerset brownie is found only in the orchards of the region. There he lives in the oldest tree of the grove and protects the orchard from intruders and harm.

Bodachan sabhaill: This brownie, found only in Scotland, is unique in that it travels from farm to farm as need calls it. Known as the Little Old Man of the Barn, it appears to help aged farmers with the hard work of threshing and harvesting.

Browney: This particular brownie, peculiar to Cornwall, would be otherwise unremarkable were it not for his fondness for bees. He often tends the hives for a beekeeper and even has a special link to bees themselves.

Bwca: A Welsh brownie, the bwca is easily identified by its noseless face.

Dobie: These are particularly stupid and dim-witted brownies that mean well but often manage to cause more trouble than good. A dobie's Intellect rating is Weak. Nonetheless, if insulted, it still has sufficient ability to lay a good curse.

Grogan: Squat, strong and hairy, this brownie is found around Irish farms. Some are also found in Scotland where they are called grogachs.

Gunna: The gunna is a brownie of the Highlands. Unlike other house brownies, the gunna tends to stay away from the farmhouse and is instead found out in the fields. Gunnas have a great sympathy for farm animals and often tend the cattle in the meadow.

Piskie: A brownie most often found in Cornwall, the piskie is often mistaken for a sprite. He appears as a little old man and often does threshing. Piskies are both a blessing and a curse, for they cannot resist tricks, particularly "pixy" leading the horses onto the moor. (Pixy leading is a common fairy trick — luring animals and travellers off the safe road by means of glowing lights.)

Pixie: Some will argue that this hob is actually a sprite, however, I maintain it *a* brownie similar to the piskie (its neighbor). Pixies are small, green men with habits similar to those of the piskie.

Silky: This is one of the few recorded types of female brownies. She works both around the house and on the farm.

Wag'Ot'the-Wa': This Scottish house brownie will sometimes secretly mind the children when the housewife is too busy to notice them. It likes children and disapproves of strong drink — often a point of conflict in Scottish households.

Brag (England; *buggane,* Scotland; bogey)

A dangerous, shape-shifting fairy.

Phy.	Int.	Spirit	Inf.
40-100	30-70	40-100	30-70

Known Glamours: conceal, transform (see below)
Known Skills: none
Damage: ld6/L2 (claws)

The brag is a dangerous goblin, full of evil tricks and who takes great delight in causing grievous harm to mortals. Whereas most bogies are content with pranks, the brag seeks to injure or kill its victims. It uses its shape-changing powers to accomplish its goal.

Brags are masters of shape-changing, such that they can assume any form they want in a single turn and at only the cost of 1 Stamina. This glamour never fails, but can only be used on themselves. Brags have no power to transform others.

Because of their power, brags have no single form and come in a host of shapes. There are male and female brags, along with a number whose sex is impossible to determine.

Bugbear (bwg-a-boo, England; bucca-boo, Cornwall; *bodach,* Scotland; bogey)

A troublesome fairy who terrorizes households.

Phy.	Int.	Spirit	Inf.
40-100	40-100	40-100	30-70

Known Glamours: conceal, curse, transform
Known Skills: divination
Damage: ld6/L2

The bugbear is a common bogey and comes in a host of shapes and sizes, made all the more confusing by its penchant to transform its own shape. Whatever form it assumes, the bugbear is trouble for it only causes mischief and grief. It will use its glamours to cause harm to the household and will even attempt carry off children and the helpless. Those taken are usually found dead later although sometimes they survive, touched by the fairy madness. Fortunately, bugbears can be bribed to leave a household alone by regular gifts of food.

Bugbears are a bane to the metropolitan police forces, for their crimes are indiscriminate and without clear motive. Fortunately, bugbears tend to terrorize a single place, making their capture by determined officials somewhat easier.

Caillech Bheur (Scotland; *caillech bera;* Ireland; *caillagh ny groamagh,* Isle of Man; folk)

A gigantic hag associated with the weather.

Phy.	Int.	Spirit	Inf.
50-100	50-100	50-100	50-100

Known Glamours: curse, conceal, distort, reveal
Known Skills: divination, herbalism, wizardry, wood-lore

The caillech bheur and her sisters are older than man and were once among the truly powerful of the folk. With the coming of mortals and the Church, the caillech have diminished, but their skills are still great. They are few in number, perhaps even no more than a handful, and when seen take the form of enormous crones. They are skilled in magic of many different types.

The caillech have two main purposes. First and foremost, they are protectors of wild animals, deer in particular. They look after their charges from both the dangers of man and natural disaster. Unlike the Brown Man, the caillech do not seem to begrudge the honest hunter (provided he speaks fair of their kind), but they certainly have no love of the sportsman shooter who does not need to feed his family with his kill.

The caillech are also associated with the weather, particularly winter cold. Tales are told of their raising great blizzards and freezing rains. Certainly their appearance heralds the onset of bad weather, as was the Great Winter of '69 when a caillech was seen as far south as the Dover coast.

Caillech bera: The Irish crone differs only slightly from her sisters in that her appearances have nothing to do with the weather and she apparently has no ability to summon storms.

Cait Sith (Scottish folk)

A fairy cat with magical properties.

Phy.	Int.	Spirit	Inf.
20-50	30-70	40-100	30-70

Known Glamours: transform (self)
Known Skills: none
Damage: ld6/L3 (claws)

The cait sith is a fairy cat of the Highlands, black with a white breast and as large as a dog, although it can transform itself to any size. It is neither evil or good, but acts according to its own whims (much in the way of a regular cat).

The cait sith is often found in the company of wizards, for it has special properties that benefit sorcerers. If a cait sith "adopts" a wizard, the creature somehow boosts the mage's power. The chance of successfully casting any spell increases by 10 and while Stamina drain is halved (even below the original difficulty of the action). The cait sith must be in the presence of the caster for this benefit to

work. Clearly, mages seek these fairies out and attempt to befriend them. However, given their unpredictable natures, it is hard to say what such creatures really want.

Cu Sith (Scottish folk)

A fairy hound.

Phy.	Int.	Spirit	Inf.
40-100	20-50	30-70	20-50

Known Glamours: none
Known Skills: none
Damage: 2d4/L3

The cu sith is a distinctive hound, standing as tall as a yearling bull with a coat of brilliant green. Its paws are overly large and its tail curls up over its back. The beast is kept by the fairy folk of the Highlands to guard their barrows. It seldom wanders alone in the countryside, but most often is encountered as part of a hunt or accompanying fairy women as they make a cattle raid.

Unlike mortal hounds, the cu sith barks little but when it does bay, the mournful howl is heard for miles throughout the Highlands. The cu sith has no love of mortal dogs and have even attacked humans.

Ellyllon (Wales; *elves, hyter sprites,* fortunes, *tiddy ones, urchins,* England; *shefro,* Ireland; folk)

The little, winged fairies of the countryside.

Phy.	Int.	Spirit	Inf.
20-50	30-70	40-100	30-70

Known Glamours: conceal, curse, favor, heal, reveal
Known Skills: none

The ellyllon are the "little folk", the picturesque fairies of children's books and quaint romances. Tiny as thimbles and certainly no larger than flowers, they dance and caper in the woodlands and meadows, flitting from point to point on their insect-like wings. The ellyllon have no need or concern for humans other to punish those who spy on their activities. Ellyllon are rare in cities, found only in small numbers in the largest parks.

Fachan (Scottish bogey)

A singular creature of extremely ill disposition.

Phy.	Int.	Spirit	Inf.
40-100	30-70	30-70	20-50

Known Glamours: none
Known Skills: none
Damage: 2d6/L4

The fachan of the Highlands is an unmistakable fairy, for he has a single leg grown from his hip, a single arm that sprouts from his chest, and a single great eye that fills his broad forehead. To meet fachan in the hills is generally bad, for the creature carries a great iron club hung with iron chains and metal "apples". While he may not use this weapon, his tendencies are more to evil than good.

» No one knows the business of fachan, at least not anyone who might say, and they have yet to venture down from their heathery abodes.

Fairy Cow *(guytrash,* England; *taroo-ushtey,* Isle of Man; *glasgavlen,* Ireland; *crodhmara,* Scotland; *gwarthegy llyn,* Wales; bogey)

Any of an assortment of enchanted cattle that sometimes plague farmers.

Phy.	Int.	Spirit	Inf.
40-100	30-70	30-70	30-70

Known Glamours: conceal, compel, heal, transform (self)
Known skills: none

Fairy cattle, while certainly not seeming like fearful threats, are an annoying and occasionally deadly menace to farmers throughout most of Great Britain. These fairies appear as cattle, although features may be monstrous or distorted — enormous eyes, feet on backwards, etc. They are similar in

many aspects to the water horse, in that the cattle form is likely not the fairy's true shape but the only one shown to mortals. In addition, they share the water horse's penchant for baleful trickery although their pranks seldom reach the deadly levels of their cousins'.

Fairy cattle most often use their shape and powers to steal a farmer's herd. Perhaps through their glamours, they exert a powerful influence over mortal cattle, such that the beasts will follow them anywhere even into a fairy mound from which they never return. (Authoritative reports from the ambassadors to the Seelie Court say it is customary for the fairies to roast and feast upon the captured herd.) Vigilant attention by the farmer can prevent the loss of his herd, fortunately.

Fairy cattle (who are mostly bulls) do have one virtue, which is that livestock bred from their line are of superior stock. Steaks and roasts from fairy-bred cattle are used exclusively in the best restaurants of London.

Guytrash: This fairy bull is an evil omen, for it also possesses the power to curse. It is considered a death omen, for those who sight it are typically cursed with an illness that slowly saps them until they die.

Gwartheg y lynn: These cattle are the property of the Plant Annwn, the fairies who dwell at the bottom of Welsh lakes. These animals are not as malicious as others of their kind and are sometimes given as wedding dowries or rewards.

Fetch *(waff,* N. England; *co-walker, thrumpin,* Scotland; spirit)

A mortal's double and sign of his fate.

Phy.	Int.	Spirit	Inf.
30-70	30-70	50-100	30-70

Known Glamours: conceal
Known Skills: divination

A fetch is a powerful spirit of a man's fate. Normally invisible, the fetch is an exact double of the person. It is said that every mortal has a fetch. This may not be true, for those with the power of second sight do not describe a world teeming with duplicates. Rather, a fetch seems to appear only in unguarded instances and impending doom. For a man to see his own fetch is a sign of certain disaster.

Waff: As with all fetches and co-walkers, to see one's waff is a certain sign of death. However, the waff is not infallible for a quick-witted and strong rebuke by its mortal double will drive the waff away and avert or lessen the doom predicted.

Firbolg (Irish folk)

Ancient giant fairies still seen in pagan Ireland.

Phy.	Int.	Spirit	Inf.
50-100	30-70	40-100	30-70

Known Glamours: conceal, distort, favor, reveal
Known Skills: wrestling
Damage: ldlO/L3 (fist) -

The firbolgs were once the rulers of Ireland until driven back by the Tuatha de Dannan. Now the firbolgs hide in the most secluded parts of Connacht, Ireland, pressed into the wilderness by the ruling Tuatha. They are among the largest of the fairies and, in contrast to the Tuatha, are quite ugly. They still hate their conquerors and sometimes send emissaries to the mortals in hopes of enlisting their aid in the overthrow of the despised Tuatha.

Fomorian (Ireland/Scotland; *foawr,* Isle of Man; folk)

The oldest and most evil of fairy races.

Phy.	Int.	Spirit	Inf.
50-100	50-100	50-100	30-70

Known Glamours: all
Known Skills: divination, goetic, wizardry
Damage: 3d6/L5 (fist); 2dlO/L6 (thrown stones)

The fomorians are bane of all thinking creatures, whether mortal or fairy. They are fierce enemies of the Tuatha and barely tolerate the firbolgs. They

are giants, although most conceal their identity and size. Normally quite hideous looking, they can conceal their appearance through magic.

Once they lived in the isles before all others and several waves of settlers they successfully drove off. For reasons lost in time, they and the firbolgs have never fought and they almost reached an accord with the Tuatha. That ended in ancient times and the two have hated each other ever since. Of mortals, the fomorians seem barely concerned. Perhaps knowing the limited lifespans of humans, the fomorians see them as no threat.

An appearance by a fomorian is never good. Besides their considerable strength (they can throw boulders up to 100 meters), these giants are also skilled mages (difficulty costs are half normal for them). Worse still, their diet is not discriminating — sheep, cattle, fairy, and human all taste equally good to them.

No one knows where the fomorians are to be found and few have wanted to search. The noted Dr. O'Donnelly's theory is perhaps the most sound — that the fomorians retreated to unknown fairy isles in the Atlantic Ocean and Irish Sea. A few may also dwell in caverns beneath the earth.

Gabriel Ratchets *(Gabriel hounds, wish hounds,* England; *Dando and his hounds,* Cornwall; *own annum,* Wales; spirit)

A pack of spectral hounds who foretell death and disaster.

Phy.	Int.	Spirit	Inf.
30-70	30-70	40-100	40-100

Known Glamours: charm, compel, curse
Known Skills: divination

The Gabriel Ratchets are feared pack of ghostly hounds who fly through the night sky hunting for souls. Upon finding a victim they hover over his house and howl in hideous voices, each baying out his doom. Their cries give voice to their glamours of madness, sickness, and death.

It is said that the Gabriel Ratchets are led by the fiend himself and that those who fall to him are denied salvation. It is certainly true that a virtuous man can be saved by the protections of the Church.

Cwn annum: These hounds are part of the Plant Annwn, the fairy folk who dwell beneath the lakes of Wales. Whereas others of that realm are kindly, the cwn annwn are fierce and implacable hunters of lost Souls.

Ganconer (Irish folk)

A handsome fairy who seduces young women.

Phy.	Int.	Spirit	Inf.
30-70	30-70	40-100	50-100

Known Glamours: charm, compel, curse, delude, distort, favor
Known Skills: none

Also known as the love talker, the ganconer is one of the most dashing and dastardly of the fairy folk. Strikingly tall and handsome with all the appearance of an up-and-coming young man, the ganconer specializes in the seduction of young ladies. Originally from the countryside of Ireland, the love talker has since expanded his range even into the cities and mill towns where the working girls fall easily to his charms.

The ganconer's methods are devious and simple. Through his glamours and his glib tongue he corrupts virtuous young women into surrendering themselves to him. Should he succeed, the unfortunate lass discovers all his promises were false as he fades away before her eyes. Typically his parting gift is a touch of fairy madness upon the poor woman that causes her to pine away till released by death.

Children born of this union are different from normal mortals. They inherit their father's looks, but are often of weak health and morals. Most feel the irresistible urge of their father's blood and so lead rakish and wasteful lives.

Glaistig (Scottish folk)

A fairy woman, sometimes benevolent, at others murderous.

Phy.	Int.	Spirit	Inf.
30-70	30-70	40-100	30-70

Known Glamours: conceal, curse, heal, release
Known Skills: farming
Damage: ld8/L2

This fairy is half-woman, half-goat, the satyr-like parts hidden beneath her skirts. Her kind seem to be divided into two halves. Some, known only as glaistigs, are murderous and cruel. They lurk near farms and along the shores of lochs. Another type, known as green glaistigs (although this is not reflected in their appearance in anyway), are quite beneficial. Green glaistigs sometimes marry into human blood and remain loyal to the family for at least a generation beyond the husband's death. They secretly work about the farm, herd cattle and are quite fond of children. However, since they are fairies, they fearfully keep their true identities secret from mortals. Should an outsider learn the truth, the glaistig departs and is never seen again.

Gruagach (Scottish hob)

A water fairy who often helps out around the farm.

Phy.	Int.	Spirit	Inf.
40-100	30-70	30-70	30-70

Known Glamours: conceal, heal, release, reveal
Known Skills: farming, woodlore

The gruagach is one of the few fairy types in which both male and female are met. The men are typically squat and hairy all over, although a few are handsome with a penchant for green or red. The women are fair with golden hair, although too much hard work may leave them wan and thin. yhey are often met dripping wet and are sometimes infused with ghosts of the drowned.

When first they meet humans, the gruagachs test the hospitality of mortals, perhaps asking to dry by the fire or for a cup of milk for a traveller. Families that receive them well prosper, for the gruagach will remain in the area, secretly helping with the chores. Grain is threshed overnight, stray calves recovered, and other services mysteriously performed. These fairies have a particular affinity for cattle and herds swell under their care. Wise mortals leave a gift of milk for the gruagach, which it gladly accepts.

With the growth of cities, some gruagach have followed their mortal counterparts to town. Unfortunately, here their services are less useful, and such fairies are sometimes found lamenting their fallen state on quiet city lanes.

Gwragedd Annwn (Welsh folk)

Beautiful and noble lake maidens.

Phy.	Int.	Spirit	Inf.
30-70	40-100	40-100	40-100

Known Glamours: conceal, distort, favor, heal, release, reveal
Known Skills: divination, herbalism, folk medicine, wizardry

The gwragedd annwn are a rarity among the fairy folk — a noble and virtuous people not given to trickery or mischief. So it has been recorded in every encounter with these fairy maidens.

The gwragedd annwn are strikingly beautiful with long golden hair and perfect features. Although there are males, females, young, and old, it is only the young maidens that are encountered within the mortal world. They are part of the Plant Annwn and their realm is hidden in the depths of the lakes of Wales. Nonetheless, the maidens are noted for coming to the surface and taking human husbands. Such marriages always come to sad ends it seems, for the fairy folk impose conditions on the husband that in moments of passion or anger are always forgotten. Once the pact is broken wife and dowry disappear, leaving behind a heart-broken man and his blooded children.

Gwyllion (Welsh spirit)

Evil fairies who haunt Welsh mountain-tops.

Phy.	Int.	Spirit	Inf.
40-100	20-50	30-70	20-50

Known Glamours: curse, transform
Known Skills: none
Damage: ldlO/L3 (claws)

The gwyllion are in some ways the counterparts of the gwragedd annwn. The annwn is beautiful and kindly, the gwyllion hideous and blood-thirsty. The annwn dwell at the bottom of lakes, the gwyllion in the most barren mountain heights. There these vile crones wait to seize unwary travellers and devour them. They often disguise themselves as goats (of which they are fond) and await the chance to attack.

Fortunately, well-informed travellers can easily avoid their ambushes, for the gwyllion are particularly sensitive to *cold iron* (weapons forged from it cause double damage). Thus even a strong showing of a knife made from cold iron is usually sufficient to drive these fairies away.

Imp (spirit found anywhere)

A summoned creature of evil.

Phy.	Int.	Spirit	Inf.
20-50	50-100	50-100	30-70

Known Glamours: none
Known Skills: alchemy, divination, wizardry
Damage: ld4/L2

This evil spirit is the product of goetic magic, for an imp is a thing brought from the depths of the infernal. Those in the mortal realm are bound by evil magi to assist in their magical endeavors. Thus an imp gives a +10 increase to the master's chance of casting a spell. Furthermore, stamina points spent for casting can be drawn from either the magus or the imp (provided it knows the action used).

Consorting with an imp is an offense in the eyes of the State, punishable by imprisonment or death.

Jack-in-Irons *(clap-cans,* England; bogey)

A fairy who haunts country roads

Phy.	Int.	Spirit	Inf.
30-70	30-70	40-100	20-50

Known Glamours: conceal, delude
Known Skills: none
Damage: ld6+4/L4

Jack-in-Irons is a rarely seen but greatly feared bogey of the countryside. Appearing as a giant wrapped in chains, Jack-in-Irons' clanking approach is easily heard. Nonetheless, the fairy attempts to seize lonely travellers in the night. This is not a tactic that has met with much success.

Clap-cans: This fairy is a much lesser version of Jack-in-Irons. Its form is completely unknown, for apparently the creature is permanently invisible. Still, it possesses knowledge of the *compel* glamour which it uses against lone travellers, inducing in them an unreasonable fear of the clanking it makes. Clap-cans has never been known to attack a mortal physically.

Joint-Eater (England; *alp-luachra,* Ireland; spirit)

An invisible spirit of famine and death.

Phy.	Int.	Spirit	Inf.
30-70	30-70	50-100	40-100

Known Glamours: none
Known Skills: none
Damage: special

The joint-eater is a horrid creature, rarely met but difficult to escape from. It has no known shape for it is always invisible, but its effect is unmistakable. The joint-eater selects a single victim and stays with that person until she or he dies. It is a creature of starvation and famine, and so possesses a special magical property. The joint-eater feeds on the meals of its victim so that no matter how much is eaten the poor soul gradually wastes away until dead. The only way to save the victim is to find

some way to kill or permanently drive off the joint-eater.

Killmoulis (N. England/Scottish hob)

A mischievous and useful fairy of the mills.

Phy.	Int.	Spirit	Inf.
30-70	30-70	30-70	30-70

Known Glamours: conceal, reveal
Known Skills: divination

The killmoulis is a singular fairy, impossible to mistake for any other, for he is a short fellow with an enormous nose and no mouth. The killmoulis was once found only in water mills, but has recently taken residence in the great steam-powered mills of the cities. He lives beneath the hearth or near the boilers.

The killmoulis is by nature mischievous, playing such pranks as mixing ashes with the flour or mingling the corns before they are ground. Fortunately he can ordered to perform useful labor if the miller catches him before his daily pranking begins. In emergencies, he will even volunteer his services to help the miller.

Knocky-Boh (English bogey)

A curious fairy that pesters households.

Phy.	Int.	Spirit	Inf.
30-70	30-70	30-70	30-70

Known Glamours: conceal, transform (self)
Known Skills: none

The knocky-boh is one of the most cryptic of all fairies, for it seems to exist for only a single purpose — to knock and rattle behind the wainscoting of the house. Once it takes up residence, it scampers along behind the walls, thumping and banging as it goes. The noise it makes is certainly a nuisance, for it can wake sleepers, disturb children, even drown out conversation. Some claim it waits to steal unwatched children, but I have found no evidence of this.

Knocky-bohs are common, especially in the cities and often herald the arrival of other fairies. It is possible that they take orders from others more powerful than themselves.

Leprechaun (Irishhob)

The industrious shoe-maker of tales.

Phy.	Int.	Spirit	Inf.
20-50	30-70	40-100	40-100

Known Glamours: conceal, curse, favor, reveal
Known Skills: shoe-making

This solitary fairy steals into houses, particularly shoe-makers' shops, at night, where it hammers away at new shoes and old. It is a little fairy, dressed in quaint clothes, and fond of a pipe. It greatly likes its privacy and has been known to lay a fairy curse on those it catches spying on its work.

The leprechaun does not, as far as I have been able to discover, have a pot of gold or the ability to grant three wishes. These beliefs probably came about from its habit of using the favor glamour to buy its freedom when captured.

Lhiannan Shee (Isle of Man; *leanan sidhe,* Ireland; folk)

A beautiful fairy that bestows artistic skill while stealing life.

Phy.	Int.	Spirit	Inf.
30-70	40-100	50-100	50-100

Known Glamours: charm, compel, delude, favor
Known Skills: any artistic skill
Damage: special

Though she is stunningly beautiful and able to grant great gifts, this female fairy is a deadly curse. Her victims are handsome male poets, singers, artists, and writers. These she seduces with her charms, capturing their hearts completely. Once this is done, she drains their life away (1 body point per week, normal healing impossible). The victim

gradually grows pale and thin, weakens and dies unless the Ihiannan shee is driven away.

The fairy is not completely heartless, however, for her attention does bring one gift. Using her fairy glamours, the Ihiannan shee increases the artistic skill of her lover. Thus, more than a few who have died under her charms are still remembered in their words, songs, and pictures. (Rumors abound within certain circles about Byron, Keats, and Shelley.)

Merman (England; *merrow,* Ireland; *ben varrey, dinny mara,* Isle of Man; *blue man of the Minch, ceasg,* Scotland; folk)

A type of fairy native to the sea.

Phy.	Int.	Spirit	Inf.
40-100	30-70	40-100	40-100

Known Glamours: curse, favor, reveal
Known Skills: singing, weaving

Encountered mostly off the wilder and colder coasts of the Atlantic Ocean, Irish Sea, and North Sea, mermen (and mermaids) are a bane and boon to seamen. It is difficult to be certain if any sighting of a merman bodes good or ill for they are changeable creatures. On one occasion they may ruin a fisherman's nets and free his catch yet at another instance guide a drowning man to shore. Certainly a mortal's respect for the sea colors their opinions, but even that is no guarantee of a merman's good opinion.

Mermen and mermaids are generally handsome and beautiful, naked to the chill of the waves they do not feel. They swim with unnaturally ease, as fast as a ship sails or man can run. They are not known to live on land, but there are stories of mermaids who forsake their watery lives to marry a mortal man. Alas, but such unions almost always end in tragedy as the mother once more returns to the sea.

Ben varrey: This Manx fairy represents the dangerous aspect of mermaids for she is seldom helpful. Instead, the ben varrey attempts to lure mortals to their deaths, either inducing them to leap overboard into her arms or steer their ships to destruction. This end, the ben varrey also knows the charm and delude glamours. Only rarely does the ben varrey bestow kindness or generosity on mortals.

Blue man of the Minch: These mermen are quite blue in color making them easy to identify, which is a good thing since they are quite evil. They dwell in the stormy waters of the Minch — the strait that runs between Scotland and the Hebrides. There they swim out to ships and try to sink them or carry sailors off the decks. Fortunately the blue men cannot resist a rhyme and are easily caught up in contests. A captain who can make the last rhyme (one that can't be matched) will drive the blue men away.

Ceasg: This Scottish mermaid can be easily spotted for she is a beautiful maiden with the tail of a salmon. A times she comes ashore, leaving her fishskin behind. If a man can steal that and hide it away, she will be compelled to become his wife. The sons of such a marriage are fine seamen. Like other mermaids, the ceasg can be dangerous for she knows the charm glamour in addition to those common to all mermaids.

Merrow: This fairy is found off the waters of Ireland. The females are quite beautiful and are known to find human suitors. This may be because the males are horrid in appearance, akin to small sea monsters. Nonetheless, the merrow are the most frequently helpful of the mermen.

Nuckalevee (Scottish spirit)

A horrid and fiendish cousin of the water-horse.

Phy.	Int.	Spirit	Inf.
50-100	20-50	50-100	20-50

Known Glamours: curse
Known Skills: none
Damage: 2d8/L5

Of all the horrors ever visited upon the earth, none can be more loathsome than the nuckalevee, a foul and evil creature from the depths of the ocean. It is centaur-like in gross form, though the

beast's arms dangle to the ground. Its head is huge and lolls stupidly from side to side. Its horse-like legs are finned across the back. Most disgusting of all, however, is that the skin has the appearance of being freshly flayed, so that raw meat and veins are exposed to the air. Its blood is black and its veins are sickly yellow. Oozing, wet, and dripping, it rises from the salty waves to hunt and blight the land.

The nuckalevee is purely evil. Its appearance is always accompanied by death and destruction. Aside from killing any it can catch, the nuckalevee typically uses it curse glamour to blight crops and ruin livestock wherever it roams.

Two factors keep the nuckalevee from being a complete menace to all of Great Britain. The first is that its range seems limited to the reaches of Scotland, for there are no reports of it from anywhere else. Second, the nuckalevee, though a water creature, cannot abide fresh water. Thus it can be escaped by crossing a stream.

Ogre (English spirit)

Member of a race of terrible, man-eating savages.

Phy.	Int.	Spirit	Inf.
40-100	20-50	40-100	30-70

Known Glamours: none
Known Skills: wrestling
Damage: 2dl2/L4

Ogres were once common throughout the Realm until the vigilance of our ancestors all but eliminated this hateful race. Still, a few are said to lurk about at the edges of civilization, perhaps hiding in deep caves or on the blasted moors. Indeed, even with the cities, ogres may dwell in old ruins or tunnels beneath the streets.

Ogres are tall and hideously ugly, dim-witted but powerful. Brutes that they are, they live crude and savage lives, even to this day dressing in rude skins. They kill without qualm and worse still, consider man to be good food. Their preferred weapon is an oaken club. Unlike most other fairy creatures, ogres are completely unaffected by *cold iron,* priestly powers, or the trappings of the church.

Evil mages sometimes make pacts with ogres, calling upon their strength in exchange for magical protection.

Pech (Scottish folk)

A diminutive fairy builder.

Phy.	Int.	Spirit	Inf.
50-100	30-70	30-70	30-70

Known Glamours: none
Known Skills: engineering

These fairies, seldom seen anymore, are little men, a meter tall, with enormous heads and overly-long arms. They possess tremendous strength. Indeed it is said a single pech can easily hoist a block of stone weighing a ton or more.

Once the pechs were fairly common on the Scottish border, where they gained a great reputation as castle builders. Locals can point to a number of pech-built fortifications. Today, with the need for castles long past, the pechs are seldom seen. It seems most have withdrawn to their fairy barrows.

There have been efforts of late, made by blooded architects and engineers, to draw the pechs out of their lairs and engage them once more in the task of building. These men argue that the growing cities need such great builders. However, the task is made difficult by the pechs' aversion to sunlight. Those few that have appeared insist they will only work at night, which does not sit well with most other workmen.

Redcap (England/Scotland; *fir darrig,* Ireland; spirit)

A cruel goblin who haunts ruined forts and towers.

Phy.	Int.	Spirit	Inf.
40-100	40-100	30-70	A8

Known Glamours: conceal
Known Skills: none
Damage: ldlO/L4 (great axe)

These hideous creatures appear as stunted and twisted parodies of men, dressed in browns and grays. Their name comes from the cap they wear, which they customarily dye in the blood of those they have slain. They haunt ruined castles and towers, where they hunt curious and foolish mortals who visit their homes. The redcaps have no love of mortals and will kill any stranger as quick as they can. It is believed by some that the redcaps are the soldiers of the Unseelie Court, to which they certainly belong.

Roane (Scotland; *selkie,* Shetland; folk)

Sea fairies who assume the forms of seals.

Phy.	Int.	Spirit	Inf.
30-70	40-100	40-100	30-70

Known Glamours: transform
Known Skills: fishing, wizardry (create storms only)
Damage: ld6/L2

The roane are the ancient seal people of the sea, found commonly along the Scottish coast. At sea they have all the appearance of seals, but on land they cast off their seal skins and assume human form and dress. (This is the only transformation possible to them but it only costs them a single stamina point each time it is performed.) The roane are gentle and peaceful, even to the seal hunters who sometimes kill their kind. They know much about the ways of the sea and a fisherman who manages to befriend one will always find his nets full.

When a roane comes ashore to assume human form, he literally casts off his seal skin. Normally this is well-hidden from human sight, but sometimes it is discovered. This gives the mortal power over the roane, for without the skin, the creature cannot return to its seal form. Roane maidens (who are always fair) are forced into human marriages this way. Should the skin ever be reclaimed, the roane will instantly escape to the sea.

Selkie: The selkies are identical to the roane in all but temperament, for they are vengeful of those who kill their kind. The selkies are known to skin the boats of seal hunters or summon up storms to swamp them. Selkie men frequently come ashore to court mortal women, but unlike most other fairy unions, the children born of these seductions are seldom specially gifted. Instead their hands and feet are webbed, making it hard for them to do certain kinds of work. On the other hand, the children of a man who weds a selkie maiden (by taking her skin) are often favored as excellent seamen.

Shellycoat (Scottish bogey)

A water fairy that likes to trick and delude travelers.

Phy.	Int.	Spirit	Inf.
20-50	30-70	50-100	20-50

Known Glamours: conceal, delude
Known Skills: none

The shellycoat is aptly named for he appears to be a little man, about a meter tall, dressed in dripping green hair, whose back is encrusted with shells. He is found in fresh-water streams when he is seen at all. Like many other fairies, the shellycoat seems to exist solely to trick and tease humans, leading them down the wrong path, soaking them wet, spooking horses and the like. There are no accounts of a shellycoat ever actually attacking a mortal. Nonetheless, the shellycoat is considered a great nuisance best driven off when one settles in an area.

Of late, there have been reports of a creature much like a shellycoat in the slums of London. I can only imagine that it must be a wretched creature living in the stagnant drainage ditches of that area.

Trow (Shetland folk)

A little gray man who acts like both brownie and boggart.

Phy.	Int.	Spirit	Inf.
40-100	30-70	40-100	30-70

Known Glamours: curse, distort, favor
Known Skills: none

The trow are generally aloof fairies unique to the Shetland and Orkney isles. The men are short and gray in beard and clothes, the women the same without the beard. They live underground and venture abroad only by night, for they greatly dislike the sun. It causes them no discomfort, but once touched by sunlight, a trow cannot return to its underground barrow until nightfall. Some people claim they always walk backwards, but this is likely only a tale.

Trow have a number of properties that make them unique. If a mortal overhears two trow talking, it is said to be good luck (+5 to all endeavors for the day). At the same time, is it is bad luck to actually see a trow (-5 to all endeavors). Once seen a trow cannot escape until the mortal blinks or looks away, and some have used this to force the trow to aid them. If a trow likes an area, he will work much like a brownie, but if he is insulted or takes a disliking to the folk there, he becomes quite a pest. Some trow steal mortal women to be their brides, but the children of these unions seem to possess all the traits of a trow and not a drop of human blood.

Tuatha te Danann (Irish folk)

The noble rulers of the Tuatha lands in Ireland.

Phy.	Int.	Spirit	Inf.
40-100	40-100	40-100	40-100

Known Glamours: any
Known Skills: as needed

It is hard for some to imagine the Tuatha as just another fairy, considering this noble people still rule a goodly section of Ireland. Of all the fairies, they have been called the closest to man. They are generally tall and handsome.

It would be a mistake however, to ever mistake one of the Tuatha for a mortal (aside from the insult this implies). These people simply do not think or behave the same. Where man is motivated by science and progress, the Tuatha deliberately hold to the ancient ways. The forces of social Darwinism have propelled man toward republicanism and industry; the Tuatha reject these in favor of kingship and artistry. They revel in song and poetics, not the mighty clang of machines. The Church is their bane, while their command of glamours clearly sets them apart from men.

In general, the Tuatha keep to their homeland and to the fairy lands hidden within it. They are not, however, averse to travel. Tuatha ambassadors and bards have found themselves in many distant lands, ably serving their court. Except for their native Ireland (of which they lay claim to the whole), the Tuatha have never shown any desire to expand their realm or make colonies elsewhere.

Urisk (Scottish hob)

A half-man, half-goat who is helpful about the farm.

Phy.	Int.	Spirit	Inf.
30-70	30-70	30-70	30-70

Known Glamours: conceal
Known Skills: farming, woodlore

This lonely fairy is half little old man and half goat in form. As befits the illogic of fairies, it is natural that with this form he chooses to live at the bottom of lonely ponds. He is a good-hearted little fellow for at nights he works hard on the farm of any who respect and treat his kind well. He, like many other fairies, is particularly good with cattle. The urisk also seems to be a shy and lonely creature, for he has been known to tag invisibly along behind travellers at night, apparently enjoying their com-

pany yet afraid to show himself. In doing so, he unwittingly manages to terrify his new companions, which is hardly surprising given the number of evil bogies that haunt the night.

Water-Horse (English; *aughisky, phouka,* Ireland; *cabyll-ushtey, glastyn,* Isle of Man; *each uisge, kelpie,* Scotland; *noggle, shoopiltee, tangle,* Shetland; *ceffyl dwr,* Wales; folk)

A horse-like creature, sometimes malicious, that comes from the ocean.

Phy.	Int.	Spirit	Inf.
40-100	30-70	40-100	40-100

Known Glamours: transform
Known Skills: none
Damage: ldlO/L5 (bite) or ld6/L3 (2 hooves)

The water horse is common throughout the British Isles, particularly in the wilder coastal regions (the Scottish Highlands, Shetland and Orkney, and the Isle of Man). While there are several varieties of water horses, all are at least mischievous, if not outright deadly.

Water horses are so named for their origin and appearance. All rise from bodies of water, mostly the sea, and on land assume the form of a fine horse. Gray is their preferred color, although some may be mottled or black. They are spirited and strong and would clearly be a fine addition to any stable.

For a variety of reasons, water horses try to lure riders onto their backs. Once the unfortunate victim has mounted, the water horse leaps away at great speed. Such rides are almost always unpleasant for the water horse will make for the sea (lake, or river) to drown or at least dunk the rider.

Nonetheless, water horses can be tamed or more commonly mated with normal mares. The colts and fillies of such a union are fine horses, often steeplechase champions.

It is illegal to enter a pure water-horse in any horse race throughout Great Britain.

Aughisky: This Irish fairy is perhaps the most prized of the water-horses. Native to the seas, it is usually found along the beach. If it can be led out of sight of the ocean, saddled, and bridled, the aughisky becomes quite docile. However, should it sight the ocean again, its former nature returns and it will attempt to carry its rider into the waves and drown him. Aughiska are most often seen in November.

Each Uisge: This is the most fearsome of the water-horses, residing in the lochs and firths of Scotland. On shore it assumes the form of a fine horse and cannot be told apart from any other animal. Those who mount it are carried underwater and devoured by the beast — all but the liver, that is. The each uisge has a special power such that any who try to dismount must pass a Psyche check to overcome the magical lure of the creature. The each uisge often assumes human form and can talk in any form.

Glastyn: This water-horse is similar to the each uisge in its evilness. It usually travels ashore in human form (as a handsome man) to find its victims and then, when it has the chance, it changes into its horse form and drags its victim into the sea. It can speak, but only in the tongue of fairies.

Kelpie: This water-horse is found in the rivers of Scotland. It is not as evil as the each uisge, preferring usually to dunk those who ride it before disappearing in a magical flame. However, it can cause great harm if so inclined. Sometimes it appears as an old, hoary man. In this form, it springs onto the back of a passing horse and rider, wraps its arms around the rider, and tries to crush him to death (ld6/L5).

Noggle: This Shetland water-horse appears as a gray pony. It is the least dangerous of the water-horses, more mischievous than deadly. It has never been known to kill a rider, but will spring away into the ocean to deliver a serious dunking before disappearing in a blue flame.

Tangier In behavior, this fairy is much like the noggle. Its favored forms are that of an old man or pony. In either case it is quite hairy and draped with seaweed.

Will-o'wisp *(kinky-punk,* England; *spunkie, taran,* Scotland; bogey)

Malicious fairies who deceive by glowing lights.

Phy.	Int.	Spirit	Inf.
—	30-70	50-100	20-50

Known Glamours: conceal, delude, distort
Known Skills: none

Whether the will-o'wisp is a fairy or simply the light created by an invisible fairy is a question that has never been resolved. If it is an actual fairy, it assumes the form of a glowing, lantern-like light that bobs and winds its way across the fields. If it is merely the light carried by a fairy, then the creature itself is utterly invisible, for no form has ever been seen. In either case, it seeks to lure animals, travellers, even boats off the path of safety and to their doom.

The most common practice of the will-o'wisp is to behave like a bobbing lantern or candle-lit window, suggesting to the lonely traveller that safety lies ahead. Instead the wisp draws the wanderer farther into the wilderness until he is completely lost or, worse still, lured into a bog, ditch, over a cliff, wrecked on the rocks, or otherwise brought to a bad end.

Will-o'wisps have also been known to appear in towns, leading honest citizens into unsavory parts of town. It is possible that this fairy may work in conjunction with others, particularly blooded and fairy persons of the criminal class.

The Problem ofFairy Realms

The entire issue of our fairy taxonomy is made all the more difficult by our uncertain knowledge of the fairy realms. It is difficulty to conceive that in this age, when the long-hidden continents of Africa and India are being charted and mapped with a surveyor's precision, that within the confines of these chalky isles are lands as yet unmapped by men.

It is mistake, though, to say that these lands lie within the borders of the Realm, for the fairy lands are someplace else. Only their gateways lie within the lands of mortal men. The breadth and depth of the fairy kingdoms is held in some mirror world of our universe. The fairy realms are not part of our fair Earth, and yet in form and image are so much like it.

Our knowledge of each realm is frustratingly brief for men are seldom allowed to glimpse the worlds that lie beyond. This then is the predicament to our system of taxonomy — Is there more that we have not seen? Perhaps some answer can be found in an overview of the fairy realms and fairy courts themselves.

The Unseelie Court

What schoolboy has not avidly read the dime thrillers describing the gruesome details of that infamous institution, the Unseelie Court? Who has not thrilled at the exploits of Lord Cardigan, late ambassador to the Princes of the Sluagh, and his daring escape from their evil clutches? Yet in all these, what do we really know of the Unseelie Court and its members?

It is hard to say whether the Unseelie Court is a true fairy kingdom or merely an extension of darker forces normally the province of goetic mages. There is no named king or queen, nor offices of rank and title. Those fairies commonly identified with the court are evil and unruly, so much that it is difficult to imagine any creature imposing rule over them. They are the Sluagh, the Host, and include such odious creatures as the brown man of the Muirs, shellycoats, redcaps, baobhan sith, and the hideous nuckalevee. Their ranks seem open to any and all fairies of evil disposition, thus might include boggarts, bug-a-boos, Jack-in-irons, or even phoukas.

It is known with certainty that the Unseelie Court is strongest in the Highlands of Scotland, where it frequently skirmishes with Her Majesty's sorcerers and soldiers. It is fair, therefore, to conclude that the gateways to the Unseelie Court are found in the deserted barrows and abandoned churchyards of that region. Just what this fairy

realm is like remains a complete mystery, for none who has followed these fairies has returned with his senses intact.

From the sheer absence of facts concerning this realm, I must conclude it holds fairies of types as yet unmet.

The Seelie Court

The Seelie Court, also strongest in Scotland, is no better defined than its opposite. There are many contrary descriptions of where it centers and just who are the Seelie Court. By tradition and practical experience, entrance to the realm of the Seelie Court is easiest to accomplish in the Scottish Highlands. There the Seelie Court can be reached through the fairy mounds that dot the countryside provided, of course, the way does not lead to the courts of the Sluagh.

Like the Unseelie Court, the Seelie Court seems to have no clear sovereign and yet rules itself in some fashion. It is because the court has no clear leader that our government has taken to sending Special Consuls to the Seelie Realm instead of a single ambassador to the Seelie Court. Its subjects encompass many that might be called "good" fairies — browney, gruagach, roane, and more. Still, they are fairies, unpredictable and uncertain allies in the struggle against the Sluagh of the Unseelie.

TirNan Og

Unlike so many other fairy realms, Tir Nan Og — the "Land of the Young" — is part of the mortal world for it is the kingdom of the Tuatha, southern Ireland. As kingdoms go, Tir Nan Og may seem a fractious and unruly land, for its government is far from that of civilized nations. There is little question when one crossed the border into Tir Nan Og, for even the very climate changes within this realm. Cold winters and hot summers seem banished and it glows with the brilliance of a permanent spring. It can only be assumed that this is the result of long-standing fairy influence over the region.

In this verdant countryside, each of the noble Tuatha maintains his (or her, as the case may be) own household, a magical sidh (cairn) assigned him by their lord, the chosen High King. Outside of it, he is answerable to the commands of this lord. Within his own sidh, the nobleman is lord and rules as he sees fit over a household of fairies. Tir Nan Og is haven to many of Ireland's fairy folk, for it is still a pagan land and thus free of the Church's influence, a feature that normally constrains the actions of so many fairy folk.

While it seems curious to mortals to make a dwelling in an earthen barrow, a sidhe is much more than a hole in the ground. Visitors describe these barrows as opening into vast underground halls, kitchens, stables, storerooms, and palaces, clearly more than can fit within the limited area of the mound. Based on these reports it is plain that such mounds lead to some type of fairy realm. What is not known, however, is whether each sidhe opens into a separate place or whether the palaces of the Tuatha all connected into an otherworld not known to mortals.

There are humans, too, within the realm of Tir Nan Og, folk willing to cling to the ancient ways. Disdained by the fairies, these pagan Irish form their own councils and mind their lives carefully. So long as the humans make good neighbors, the Tuatha pay them little heed. Few mortals are foolish enough to deliberately disturb the peace of the fairy folk.

Plant Rhys Dwfen

Entrances to this realm can be found in the isolated northlands of Wales and in the deeper lakes through the country. Indeed portions of the land can sometimes been seen beneath the clearest waves. While many sightings have been reported by witnesses who must be excused as unreliable, we are fortunate to have the detailed and observant accounts of Dr. Crandall, Surgeon of the Horse Guards. I take the liberty of quoting his report here.

I *had just crossed the Swansea road when my attention was attracted to a luminescence that filled the water of a nearby* mill-pond. *At first I mistook it for reflected moonlight, the night being clear and the moon gibbous, until the light moved and flickered in patterns against the rippling waves on the pond's surface. Suspecting the work of dark magic, I concealed myself in a brake near the water's edge. This action proved most prudent for barely had* I *achieved a position where I could observe the pond when the waters began to roil and a host of trooping fairies marched forth as if leading a squadron past the reviewing stand. I believe they were members of the Plant Annwn, for it bearing they were noble and fair. Though reputed to be friendly, I nonetheless remained silent for fear I had intruded upon some private rite of their kind ...* [At this *juncture Dr. Crandall provides details of the procession itself.] ... Once the last of the troop had passed I turned my attention to the pond itself. Already the glow was dwindling, but in that fading light I was able to observe several features of their fairy realm. At the bottom of the waters I was able to see houses of medieval design, set among small fields as if our world had returned to some time long past. The most striking feature was the greenness of the land, a great contrast to the November dreariness of the Welsh countryside. More I could not ascertain, as the light swiftly faded.*

Dr. Crandall's description summarizes the most pertinent features of this land. From all reports it is without seasons, perpetually spring or mild summer. The antiquitarian nature of the Plant Annwn's homes is the only other singular feature of that place, as if these fairies had retreated from the mortal world at some point during the Middle Ages.

The Lesser Realms

In addition to these worlds, there are a number of other fairy realms documented in little more than name that I have taken the liberty of cataloging as the "Lesser Realms." Such a designation may prove incorrect, however, for the extent of these realms is completely unknown. It is quite possible that any of these realms could prove more extensive and populated than any currently known today. It is only our lamentable lack of information that causes me to classify them as such.

Eamhain Abhlach. This land, the "region of apples" is only mentioned in several medieval manuscripts, where it is supposedly an island off the Irish Coast. Professor Marston-Welles argues that Eamhain Abhlach is actually the island of Rockall, which lies in the Atlantic northwest of Ireland. There are no modern mentions of this realm, a point which bolsters Professor Marston-Welles's theory.

Knowe. Entrances to this fairy realm are reputed to exist in the Scottish Lowlands and it is clear from reports that it is a separate kingdom from the Seelie or Unseelie Courts. Most accounts portray its inhabitants as neutral in that struggle and its court has made no effort to establish ties with the mortal world.

Tirfo Thuinn. Also known as the "Land Beneath the Waves" this is a Tuatha-related realm believed to lie somewhere west of the Irish coast. It may be merely another euphemism for Tir Nan Og or be connected to that realm.

Role-Playing Fairies

Fairies are different from you and I. They're not just people with funny ears or green hair. Clearly, they shouldn't be played that way, either. Even though fairies have existed as long as (if not longer than) mortals, they have never become "just another human." They are mysterious, unfathomable, and different — and should be played that way.

The first and obvious area of difference in meeting fairies is their appearance. As referee, expand your descriptions beyond the standard fairy tale

images. Not all fairies are tiny or tall with pointy ears. The bogies especially enjoy assuming bizarre, even horrific, forms and even fairies of the same type can look quite different from each other. Some are tall and noble, others look like manic cartoon characters.

In addition to mere physical form, fairies dress differently. Gauzy spider stuff, cloaks of dried and brittle leaves, tattered and patched hides, stout woolens, feathered shirts, endless bundles of rags, seaweed, and other natural materials, crafted brilliantly or crudely, are common dress of "true fairies." Some go naked even in the coldest weather, cloaked only by their long hair. Remember, in dress like so many other fairy things, there is no mortal logic.

Neither are fairies slaves to mortal motives and values. Most do not prize money (although a few can be lured by gifts of gold). The scale of worth changes for them — paper money is meaningless except for its artistry and color, wine is a prize and fine gift. The value of an item is measured more by the character of the owner than the actual worth. Political power is meaningless, but honor for one's own valor is of great importance. They seldom take jobs, but often vigorously apply themselves to seemingly meaningless tasks (as is the case with the knocky-boh). Even those who do produce useful goods (such as the leprechaun) or help mortals do so only in utmost secrecy. If discovered in their task, such helpers invariably flee or vent themselves in rage.

Fairies are a mass of contradictions. They demand truth and courtesy from mortals but have no qualms about lying in return. They commonly enchant guests against all customs of hospitality. They take revenge out of all proportion to the crime. Yet, their word is their bond and once given only the darkest of dark would consider breaking it. About the only constant in fairy behavior is that their actions seem to expose the true qualities of those mortals they meet. Is the dairymaid courteous, quick-witted, and kind or rude, dull, and ungrateful? Perhaps this knowledge is the goal fairies seek; perhaps they see mortals no better than mortals see them.

In the practical matter of casting fairy glamours, NPC fairies need not be bound by the same rules as player characters — purely as a matter of convenience. As referee, you are not always going to have the time to carefully figure all the factors needed to cast a glamour. In these cases, you can use the following shorthand method:

- Decide what effect the fairy wants to achieve — specifically effect, target, and duration.
- If the effect is not of very long duration, roll 1d6 and add the cost of the glamour. This is the number of stamina points the fairy must spend.
- If the effect is of long duration, roll Id6 and multiply this times the glamour's base cost. This is the number of stamina points the fairy must spend.
- Roll for success, modifying for difficulty as determined above.

Note that this system gives advantage to fairy NPCs, allowing them to easily create off-the-cuff glamours. These adjustments are *never* allowed to PCs, they exist only for game balance and to make your task as referee easier.

Ultimately, when role-playing a fairy character, remember to keep the players guessing. They (through their player characters) should never be certain what a fairy might do next. You want to keep the PCs wary of these mysterious beings, always having the feeling that fairies are something else. Gradually, even your player character fairies will adopt strange and "flighty" habits, adding to the otherworldly atmosphere of your game sessions.

CROMPTON'S ILLUSTRATED TOURBOOK OF GREAT BRITAIN

Being a Text on Our Fair Country, Her Peoples, Her Faeries, and Her Ways

PART THE FIRST: **ENGLAND**

In this current year of Her Majesty Victoria Regina, many are the interesting sights, sounds, and places wherewith the enterprising traveller can entertain himself. In England proper, the cities of London and Manchester provide two unique views of life in our blessed country: the cosmopolite's and the workingman's. Liverpool is a combination of these two, being a well-known port city with its longshoremen and sailors, and also attracting a cross-section of visitors from throughout Europe, Africa, and Asia.

To the west and southwest on this glorious island, Wales and Cornwall lie steeped in Arthurian legends. The castle of Tintagel, birthplace of King Arthur, rex quondam, rexque futurus; the ruins of Dinas Emrys, the fortress of Merlin (and supposed resting place of his personal treasure-trove); the peak of Snowdon (Yr Wyddfa), where Arthur fought his final battle and is said to lie buried with his knights (the Sleepers); all these and more await those who are hardy enough to withstand the rigours of Cornish and Welsh weather and the queer ways of the locals (not to mention the oddity of the Welsh language, which sounds as though it were not meant to be spoken by human lips).

It is important for any traveller, whether he be interested in Arthurian lore or no, to be familiar with the regional names and their relative locations in the whole of Britain. To that end, here is a comprehensive listing of the "counties" in Britain, with compass-point directions (north, northwest, east, and so forth) or other useful indications with each grouping. It is strongly advised that any enterprising traveller avail himself of a proper map of the region, especially if his plans will carry him into the wilds of the Highlands or the hills of Wales, where educated people are few and misinformation abundant.

The West Country: Avon, Cornwall, Devon, Somerset

Wessex: Berkshire, Dorset, Hampshire, Wiltshire

The South-East: Kent, Surrey, Sussex

London and the Home Counties: Bedford, Buckingham, Essex, Greater London, Middlesex, Hertford

East Anglia and the Fens: Cambridge, Norfolk, Suffolk

English Shires: Derby, Leicester, Lincoln, Nottingham, Northampton

The Heart of England: Berkshire, Oxford, Stafford, Warwick, Worcester

The Marches: Cheshire, Glocester, Hereford, Shropshire

Wales: Clwyd (Denbigh, Flint), Dyfed (Pembroke), Gwent (Monmouth), Gwynedd (Angle Sea, Caernarvon, Cardigan, Merioneth), Powys (Brecknock, Radnor), West Glamorgan (Glamorgan)

North-West: Cumberland, Lancashire, Westmorland

North-East: Durham, Northumberland, Yorkshire

POINTS OF INTEREST

WAYLAND'S SMITHY: BERKSHIRE

In this legendary barrow near the White Horse of Uffington (see below) is said to ring the hammer of Wayland. It is believed that anyone needing a horse shod need only appear at the nearest crossroads

with a bit of money, and leave both mount and coin for 'a brief time.' Upon the traveller's returning, money will be gone and mount will be shod.

Wayland is said to be either an 'elf or a giant. Perhaps his most famous work is the mail coat of Beowulf.

THE WHITE HORSE OF UFFINGTON: WILTSHIRE

This gigantic chalk outline was carved from the very hillside in prehistoric times by unknown persons. It is still scoured annually.

HACKPEN HILL: WILTSHIRE

Faerie activity has been reported at this place as recently as the last century. A certain schoolmaster told his students of his coming upon a fairy ring filled with celebrating sprites. Unfortunately for him, he was spotted by the faeries, and they leapt upon him, pinching him and 'making humming noyses all the time.'

GLASTONBURY TOR: SOMERSET

Before legend placed Arthur's burial place here, it was the seat of Gwyn ap Nudd, the Welsh fairy king. The hermit Collen (after whom Llangollen was named) is said to have met Gwyn after rebuking two locals for discussing him; Collen chided them for talking about 'devils', whereupon they warned him that Gwyn would be sending for him. Within a few days, he was visited by *a* messenger from Gwyn and invited to the Tor. Adhering to the conventions of refusing food and drink, he insulted Gwyn and sprinkled holy water about him. The fairy king's hall disappeared, and Collen found himself on the cold hillside.

STOWMARKET: SUFFOLK

This entire area was (and perhaps is yet) a favorite faerie haunt. Many are the stories of changelings, mortal midwives given 'the gift' by way of ointment rubbed in their eyes, and 'ferishers' (the local dialect for 'faeries') trading cakes for ironwork. The most peculiar aspect of the local faeries is their sandy coloration.

PETERBOROUGH: HUNTINGDONSHIRE

The Wild Hunt's appearances are recorded in documents kept by the local parish. Sometimes referred to as 'Gabriel hounds', this pack of spectral dogs, black or grey in colour, is generally believed to portend death or disaster. Records from the 12th century show that the arrival of Henry of Poitou was heralded by a particularly raucous visitation. Often the hounds are only heard, not seen.

A common disaster warned of by the 'Gabble ratchets' is the death of a child. In Devon, the hounds themselves are thought to be the souls of unbaptized children, forever doomed to run before the Devil.

INKBERROW: WORCESTERSHIRE

Faeries nearly prevented this church from being built. The old church was torn down, and a new site chosen that happened to overlie a faerie mound. The local faeries nightly moved the building materials from the new site to the former location, much to the dismay of the construction men. Persistence paid off, however, and the church was built at last.

Afterwards was heard the sing-song rhyme: 'Neither sleep, neither lie, / For Inkbro's ting tangs hang so high.'

This aversion to church bells is seemingly a peculiarity of British faeries.

CROMPTON'S ILLUSTRATED TOURBOOK OF GREAT BRITAIN

PART THE SECOND: **AFFILIATED SCOTLAND**

These wild lands are home to many famous and infamous fey folk, and the scene of one of the best-known faerie abductions of literature: that of Thomas the Rhymer, 'True Thomas,' of Erceldoune (Earlston, in Berwickshire). This is also the home to certain tales of attempted lurings of young wives by faeries, through the makings of faerie stocks: inanimate effigies, enchanted with a glamor to make the husband believe that the construct of moss oak (or other wood) is his beloved wife, who by that time has been literally spirited away by feys.

The Highlands are home to famous Glamis Castle, said to contain a secret room, the window of which can be seen, but the location of which cannot be discovered. This is indeed the same Glamis at which Macbeth murdered Duncan. (It is rumored that a group of wizards of the Art meets here, some say in the mysterious secret room, and calls on shades of former inhabitants for its insidious purposes . . .)

As if all this activity were not enough, travellers in this wilderland need also be wary of highwaymen and clan wars, neither one being more dangerous than the other in the end. Robbery is a way of life in these rough hills, if not of one's neighbor, then of strangers both riding and walking. Clan loyalty runs thicker than blood in Scotland, and one need hardly point out that blood runs very thickly indeed when clans clash.

As in England, it is best for the traveller to have an accurate map of the region, and to be certain of his destination before he leaves the comfort and safety of his abode. Here is a comprehensive listing of the counties from north to south, and in the main from west to east, for the traveller's edification.

Sutherlandshire	Caithnesshire
Rosshire	Invernesshire
Nairnshire	Murrayshire
Hanffshire	Aberdeenshire
Argyleshire	Perthshire
Forfarshire	Kincardineshire
Dumbartonshire	Stirlingshire
Fifeshire	Renfrewshire
Lanarkshire	Linlithgowshire
Edinburghshire	Haddingtonshire
Peebleshire	Selkirkshire
Berwickshire	Ayrshire
Wigtonshire	Kircudbrightshire
Dumfrieshire	Roxburghshire

Note: While not a part of the Empire proper, Affiliated Scotland's citizenry is accorded full rights of citizenship when travelling in England and her possessions, including the American colonies.

THE UNSEELIE COURT

The gathering of evil faeries known collectively as the Unseelie Court is ever a threat to men, whether native Scots or mere travellers. Their times of greatest activity coincide with All Hallows' Eve and May Day, the two days when they migrate from their summer home to their winter court and back again. These are not the only times, however, that one must be cautious of their influence.

Their greatest delights are the torment of humans, the kidnapping of children and grown men and women, and the enslavement of good folk for their own devices. It is said of the greatness of their influence and power that the accepted protections (holy symbols, cold iron, wearing of turned-out clothing, and the like) are hardly effective against their attentions.

Travellers are well advised to keep only to posted roads, regardless of daytime or night. Should one find oneself off the path, one must avoid at all costs

any fairy rings, hills, and circles of standing stones. All are likely places for the Unseelie Court, or single members thereof, to inhabit at any given time. Be not fooled by the number of faeries encountered in any place; the power of one can be greater than the power of many, provided that the one is a greater fey.

Agents of the Crown have penetrated the outermost circles of the Unseelie Court, and now know that the ultimate aim of that degenerate council is the complete and utter destruction of mortals and the return of the island to the faerie folk by whatever means comes to their hands. It is unknown how many agents the Court employs, or even whether any of said agents are mortals. Treachery, always a favorite pastime of Scots, is elevated to an art in the Unseelie Court.

PLACES OF INTEREST

EILDON HILLS: ROXBURGHSHIRE

This is the place of Thomas Rhymer's abduction to the faerie realm. The ballad of this kidnapping is known to nearly all Englishmen, and begins thus: 'True Thomas lay on Huntlie Bank . . .'. Huntlie Bank is within sight of the Eildon Tree, where Thomas of Erceldoune fell asleep and woke to the sight of the Queen of Heaven (as he mistakenly called the Faerie Queen). This site is now marked by the Eildon Stone.

HERMITAGE CASTLE: ROXBURGHSHIRE

A redcap made his home here, as he was the familiar to Lord Soulis, who was warden to the Marches in the days of Robert the Bruce. As late as the last century reports of his presence were recorded. Soulis himself was a fiendish man, accustomed to perforating the shoulders of his vassals the better to yoke them to plows, among other atrocities.

Sir Walter Scott tells us that there was indeed an historical figure, Melville of Glenbervie, who was literally boiled in lead just as Lord Soulis was in the ballad bearing his name.

LEITH: MIDLOTHIAN

This is home to tales of a drummer boy to the faeries, a youth who played for the court on a regular basis and for his drumming was rewarded with fine viands and journeys to Holland or France within a night. Captain George Burton was thwarted in his attempt to follow the boy into the faerie hill, but after the child had returned he asked him how he came under the hill, to which the boy replied there was a huge pair of gates, visible to him though invisible to many others, and that was the entrance into the hill.

LOCHMABEN: DUMFRIES

People in this town are overly cautious about where they throw their slops, due to the highly vocal faerie population. More than one housewife has been chided for putting out a faerie's cooking fire with an ill-placed bucketful of potato peelings or the contents of a chamberpot.

Faerie dwellings may be downhill from a mortal's home, under a hearthstone, or beneath the very foundations of the house! Disappearing cakes are a common clue to faerie co-habitants. Oddly enough, faeries sometimes complain about the silence with which they are greeted; mortals know that it is bad luck to speak to faeries.

DUNVEGAN CASTLE: INVERNESS-SHIRE

This castle is of particular importance to faeries, as it is the home of the 'Fairy Flag', the *braolauch shi*, presented to Clan MacLeod by Titania herself. This flag can only be carried by the head of Clan MacLeod. It is empowered with magics of 'the first importance' (the meaning of which words has been lost these centuries since the bestowal), to be used three times only; after the third use, Titania's own faerie representative will appear to carry away both flag and bearer.

CROMPTON'S ILLUSTRATED TOURBOOK OF GREAT BRITAIN

PART THE THIRD: **IRELAND**

Ireland is an eldritch place indeed, from the perspective of one who is English born, bred, and educated. Even in its more mundane aspects, it is untamed. Of note to the traveller is the propensity of the Irish to sing and dance at the least provocation, often all-night, to music played on fiddle, harp, bodhran, tin whistle, and other such rustic instruments.

The countryside is doubtless the most beautiful of any in the Empire (even this Englishman must grant the isle that). The green of the grass and fields is truly that of the emerald. Stone crofters' cottages lie on the hills, as if placed there by the same giants who constructed the Giant's Walk.

The legends of Ireland are those of the Tuatha de Danann (too-a-ha-dai-donn-un), of Lugh of the Long Arm, Nuada of the Silver Arm, Mannannan Mac Lir, and Balor of the Evil Eye (among scores of others). These are the children of Danu, the first inhabitants of these emerald isles. They are the Sidhe, and their enemies are the firbolgs.

This is also the land of Cu Chulainn, and of the Cattle Raid of Cooley. These tales are bred into the hearts and souls of the Irish people, and nothing is powerful enough to supplant them: not even the Church.

Again, it is in the traveller's best interest to obtain a current map of the isles before setting out on a tour. Here follows a listing of the counties of Ireland, proceeding from north to south, and from west to east, so as to give the reader a sense of placement on the land.

Counties:

Donegal	Londonderry
Antrim	Tyrone
Down	Fermanagh
Armagh	Sligo
Monaghan	Mayo
Boscommon	Longford
Cavan	Lough
Meath	Westmeath
Dublin	Galway
Offaly	Kildare
Wicklow	Leix
Clare	Tipperary
Kilkenny	Wexford
Carlow	Limerick
Kerry	Cork
Waterford	

The Irish are, for the most part, a people much disliked by the English workingclass folk. Their immigration into our fair country in search of labor has led to a worsening of the unemployment situation, as they are willing to work for far more meagre wages and for far longer periods than are many English. Slums are filled with them. This writer has heard rumblings of negotiations undertaken by our government with the ambassador of the Tuatha de Danann on the Irish Question, the substance of which seems to be pure escapism. What can be expected to come from speaking to feys, feys who are on the side of the Irish people in all things material and magical? But, the writer digresses.

The first thing to know about the Irish is that they fall into two broad groups: Church and Pagan. There is no mixing of the two factions. This is nearly as volatile an area as clan warfare in Scotland, albeit on a more philosophical plane.

Pagan Irish are those folk who still light needfires on the old holidays, who still leave out milk for the feys before retiring for the evening, who still are in contact with the sprites that have always been there

and will always remain. They have an instinctual understanding of faerie ways, and their knowledge can be useful concerning such matters. However, be aware that in the eyes of Britain, pagan Irish are not full citizens of the Empire, and are not accorded the full rights of citizens. They cannot vote, nor can they be elected to public office. This is only right and proper, as their refusal to be enfolded by the outstretched arms of the Mother Empire must be dealt with firmly.

Church Irish, on the other hand, have put aside nearly all they formerly knew about feys, and have turned to their faith for the bulk of their needs. They have adapted to the Empire's rule, and are profiting by it. They are allowed to vote and hold office as provided for by the law. It is suspected by some that there remain pockets of pagan Irish within certain congregations.

This writer, for one, is in no small way amazed at the complexity with which the Irish history and Irish mythology have become intertwined. It is impossible, at times, to know truth from fable, and certainly the people themselves cannot tell one from the other. Even their saints have fantastic origins, and the same tales are often told of multiple heroes (tricking giants by squeezing cheese instead of stone, throwing a bird instead of a rock, and the like). Were it not for the fact that the Tuatha are represented by ambassadors, we would be likely to disbelieve their presence; no country could possibly have so many fabulous figures in its history unless someone were prevaricating.

It is imperative for the traveller to know that the Tuatha de Danann's lands, Tir nan Og, are an actual, physically present place in the southern third of Ireland, and that it is forbidden to trespass on those hills and fields without prior permission obtained from an agent of the Tuatha.

IRISH HANDIWORK

One of the finest crafts from Ireland is the Aran sweater. Distinctively patterned, these warm outergarments were originally designed by fishermen's wives, each village developing a pattern of its own, no two being exactly alike. There are still areas in which this is perpetuated; however, there is a tendency nowadays for the knitting-women to embellish the original patterns of knit, purl, cable, and puff, to enhance the appearance of the sweater to those who wish to purchase a garment as a gift.

PLACES OF INTEREST

Steeped as it is in the fantastic and historical, one can barely take a single step without passing onto or over a spot where something noteworthy has happened at some time or another. Combined with the fact that Tir nan Og is located on the island proper, this overabundance of magical places makes Ireland a hazardous place for the uninformed.

KENMARE **BAY:** Co. KERRY

This is the site of Amergin's wife's death as their ship was about to land on Ireland's shore. Amergin (known in places for his bardic abilities) was one of only three sons of Mil to return to Ireland after being cursed by the Tuatha, those sons being responsible for driving the Tuatha de Danann out of that area and into their own lands of Tir nan Og.

KILKEA CASTLE: Co. KILDARE

Exercise extreme caution when near this place. The Earl of Kildare, a master magician, practiced the Art in *a* secret room within its walls; a spell went awry, and now he sleeps in a cavern in County Kildare. It is common knowledge that a group of contemporary masters of the Art meet here on a somewhat regular basis.

CROMPTON'S ILLUSTRATED TOURBOOK OF GREAT BRITAIN

NEWGRANGE TUMULUS: Co. MEATH

Aoenghus, the son of the Dadga and Boinn (eponymous goddess of the River Boyne), lived at this stone site. Likely this is a good place to run afoul of members of the Tuatha de Danann.

MIZEN **HEAD: Co. CORK**

The death of Balor of the Evil Eye, the Fomorian leader killed by Lugh Lamhfhada, occurred at this cliff. Rumor is current that Tuatha de Danann celebrate here on the anniversary of that slaying; however, the date changes with each telling, rendering any visit at any time a hazardous one.

Battlesites are too numerous to mention in this small a work. The battles between the Tuatha and the Fomorians were numerous and bloody. The Second Battle of Moytirra is possibly the most famous of all; fought on the Plains of the Pillar, this confrontation resulted in the death of Balor of the Evil Eye. (This seems to contradict the information about Mizen Head. However, such inconsistencies never seem to irritate the Irish tellers of tales.)

A curious folk notion, and one which seems confined to the Emerald Isle, is that of the "salmon of wisdom" or the "salmon of life." Salmon are plentiful in Ireland, to be sure, but how these tales came to be is a secret no one knows.

Eating of the salmon of wisdom confers on the eater the knowledge of all things. In this way numerous heroes came to know the identity of their would-be killers in time to change the winds of fate. In at least one case, all the scheduled victim had to do was cook the fish, burn his finger while turning it, and put that finger in his mouth whereupon he gained the wisdom contained within the salmon.

The salmon of life, however, is quite another thing altogether. Seeing a black salmon in a river is seeing one of the dead. Which dead persons return to life as black salmon is unclear; the manner of death seems to have no bearing on this curious fate. It is also unclear whether seeing a black salmon portends one's own death.

A TRAVELLER'S WARNING

Fey activity is well-known in nearly every corner of our fair country, from the northernmost tip of the Scottish Highlands, to Brighton in the south, to Penzance in Cornwall, to Caernarvon in Wales. It is wise for every traveller in Britain, no matter whence he comes, to carry appropriate defenses—or, failing that, to acquaint himself with appropriate measures to be taken if he is confronted with fey mischief (or something more threatening).

Note: The following deterrents are said to be efficient against various types of fey beings. The author has not had personal experience with any of these, never having been in the serious circumstance of needing to fend off spritely attentions.

Cold iron is a known deterrent to feys of all types. A nail made of cold iron is sufficient amount to afford minimal protection against the common sprites.

Turning one's clothing inside out at the foot of one's bed upon retiring, or leaving one's shoes backward (heels out) at the bedside, will protect one from those pixies who delight in tying one's hair in' knots.

If one is forced, by a poor turn of events, to spend a night outside, it is best to *find a churchyard with a cross therein, and sleep under the cross.* Travellers' crosses at country crossroads are also places safe from fey intervention.

If one should see faerie folk dancing or otherwise celebrating, one should *avoid dallying* to observe them and restrain one's desire to sing along with the melodies; likewise, one should politely *refuse any offer to join in the festivities, or to partake of any refreshments* provided by the feys. To give human voice to their music is a gross affront, and punishment is meted out swiftly and without care for its effects. To enter their circle is to open oneself to abduction, or at the least to lose time; minutes may be as hours or even days, and it is well-known that

those who eat fey foods are not seen for years at a time.

Be advised that fey folk are a common sight here in Britain, whether full blood faeries or mere tainted humans. It is not always possible to discern one's companion's heritage at first glance; tainted blood leaves no mark at all on the outer person, marked blood leaves only one or two signs which are often easily concealed from ordinary discovery. Only those who are blooded (half-breeds) or full fey will be readily identifiable as such. It is best not to speak ill of the faerie, unless one is certain of one's surroundings and one's company.





The Glorious British Life

Great Britain is, in the Victorian age, the richest country in the world. Britain rules an Empire the like of which the world will never see again; its industrial decline is, as yet, so slight as to be almost indiscernible. This is the age of great public works, political reforms, and major changes in the lives of British people, especially those condemned to live in cities. This is the age of great wealth, appalling poverty, child slave labor, Pre-Raphaelite art, Dickens's books consumed by the masses in penny broadsheet installments, the pea-soup fogs of London's villainous East End; this is an age where the spirit of adventure burns fierce and brightly!

This chapter details two aspects of the Victorian game setting. First, there are the practicalities of adventuring in this society; how characters travel, the coinage of the realm, how folks make a living, what things cost, what exists and what doesn't. British law and law enforcement is also included here, since characters may readily encounter the British police during their exploits (and, as extra background, British politics is summarized; characters with high Position scores may well find themselves involved in political affairs whether they like it or not!). The second, and longer, part details British society and its bewildering idiosyncrasies. Dialects, accents, the nuances of class, etiquette, slang, leisure activities, eating and drinking; you'll find them all in a guide on How To Be British.

Time

In For *Faerie, Queen, and Country* matters have been simplified from historical realities to make the game more playable. In all of Britain, time is always Greenwich Mean Time (GMT); there are no time zones. GMT is some six hours ahead of Eastern seaboard American time, and one hour behind most Continental time. Note that reliable pocket-watches (wrist-watches do not exist) are expensive and most folk tell the time by reference to the sun's position in the sky or by church clocks and the like!

Money

The unit of currency is the pound sterling (£) which comprises 100 pennies. The common coinage units are: the brass penny (1p); the "silver" shilling (5p, 20 shillings to the pound); the "silver" half-crown (1Op); the "silver" crown (20p); and the bronze Royal Albert (50p). Coin size is in proportion to value; the bronze Albert is approximately 1" in diameter, and all coins are round. The "silver" coins are actually a cheap alloy, although Britain is still on the gold standard (that is, coinage can be exchanged for gold of equivalent value at the Bank of England). Earger denomination notes are used: the £1 note, the £5 note, the £10 note, the £50 note, and the £100 note. These notes are large; the £1 note (the smallest) is some 5" by 7". Naturally, all coins and notes have the face of Queen Victoria proudly displayed upon them.

Major banks of the time are: the Bank of England; the Bank of Scotland (which issues its own, slightly varying currency); and a vast number of private banks which are mostly the preserve of the gentry and the more eminent bourgeoisie. Promissory bills (the equivalent of checks) are only used by gentry and bourgeoisie. It is difficult to obtain credit for ordinary purchases unless one knows the vendor personally.

Incomes

The average per capita income in Britain is £320 per year, slightly over £6 per week. By comparison, the average incomes elsewhere are: Scotland, £225; Ireland, £120; France, £200; Germany, £120; the American colonies, £150. Britain is, indeed, the richest country in the world; one pound is worth some 25 French francs, 8 northern German thalers, 12 south German (or Dutch) florins, and slightly less than 8 Russian roubles (and currency values are stable).

What people earn varies vastly according to their position in society. The average weekly earnings of working class people vary from as little as £75 per year (domestic servants of the lowest grade, agricul-

tural workers, silk workers, and general labourers) to as much as £750 a year for skilled workers in very exclusive trades (jewellers, scientific, surgical or optical instrument makers, and the like).

Bourgeoisie salaries likewise vary considerably. A junior clerk in an insurance or shipping company may begin his apprenticeship earning as little as £200 per year; after many years he may find himself earning four figures. In the British Civil Service, the most exalted Chief Clerks (of whom there but a few score) may earn up to £10,000 per annum, but the figure of £2,000 is closer to what most middling clerks can expect.

The gentry have very variable incomes. A leading London barrister can command up to £50,000 per year or even more, for example. The truly stinking rich are unbelievably wealthy; the richest man in the Kingdom, the Duke of Bedford, has an income of over £3 million per year, and there are some 50 landowners owning over 100,000 acres apiece who have incomes way into six figures and even stretching into the millions (the Duke of Westminster is not far behind Bedford with his income of £2,500,000 per year).

If a person is a member of the "ragged classes", then his lot is dire indeed. The sections on Charity and the Poor and Crime below describe their appalling living standards.

Britain is a low-tax society; only some 10% of its near-£10,000 million GNP is sequestered by national and local government. The basic rate of income tax is 2p on the pound, and those with incomes below £750 per year do not pay income tax. While Victorian money does not have an absolutely fixed value (there are periodic credit booms and the like), inflation is so low as to be unnoticeable by 20th-century standards.

As can be seen on the table on the next page, Ireland is a heavily agricultural land, very different from the rest of Britain where there has been a major shift to manufacture. People in Ireland live in the country; in the rest of Britain, this is not so. Only 20 years in the past, over half of Britain's population of 25 million (excluding Ireland) lived in the country; now, nearly two-thirds live in cities. How the cities have grown; London has 3,250,000 souls, and is the largest city in the Western world (twice the size of New York).

Most people work a six-day week, often with very long hours. Even a clerk can expect to be at work at eight in the morning, and stay until six at night and possibly longer. A farm worker will work virtually all the daylight hours and, in winter, many more besides. A woman working as a housemaid may have to rise at 4:30 in the morning to clean out the stove and load it with fuel, lighting it to heat the house for the owners and to get everything ready for the cook to prepare breakfast; lucky Cook may not have to show her face in the kitchen until six! Domestic servants may easily work a 12- or 14- hour day, even longer if their master and mistress have guests for dinner who stay late.

The term "week-end" is unknown to Victorians at this time; on their single day off (usually Sunday, but domestics will rotate days off), most working people sleep much of the time, recovering from the week's exertions.

Lastly, an incidental point is the length of people's working lives; average life expectancy is 40 years for males, 42 for females. However, because perinatal mortality is horrifically high, this increases to 47 for both sexes if they make it to the age of 1 year (and is the same for people surviving to the age of 10; they will average a further 47 years). That male and female life expectancies are the same is probably attributable to deaths in childbirth and the destructive effect on women of many childbirths which don't directly kill them.

Who Works?

Unemployment is low in Victorian Britain, but no-one is quite sure how low it is. This is because there is a large pool of unskilled labor which is called upon for many jobs (e.g., in building) as and when needed. Skilled workers, certainly, have low rates of unemployment.

Trade and craft unions are important in regulating access to skilled working professions, and even the

Making a Living

The table below shows what percentages of the working population are engaged in different (important) occupations.

	England/Wales	Scotland	Ireland
Agriculture/Fishing	14	19	41
Mining	5	5	
Building	6	6	2
Manufacture/Industry	32	35	20
Retail (Shops, etc.)	8	7	5
Public/Professional	6	4	4
Domestic Service	16	11	15
Transport	5	5	2

unskilled workers (especially in agriculture) have trade unions to represent their interests. However, outside of specialists, skilled domains (jeweller's crafts and the like, and the powerful Engineer's union), trade unions are still mostly fledgling organizations and lack great power or influence.

The workers of Britain are, overwhelmingly, men. Only some 25% of women work, and they work in the most poorly-paid occupations: silk and lace workers, domestic service, and in really poor areas, in grim industrial settings. Women still work down the coal mines, and in cotton mills. Florence Nightingale has only just begun to develop the noble art of nursing, and few women are engaged in that profession. Few women of the bourgeoisie or gentry classes work for a living.

Children work too. Education Acts which stipulate that children must receive education until the advanced age of 11 or 12 years influence how many hours they can work (education is dealt with later on), and it is technically illegal for children below the age of 12 years to work in heavy industries where, until recently, they slaved for a shilling or two per day. In rural areas, and anywhere the employer thinks he can evade Her Majesty's Inspectors who may come checking, children still work. Children of five or six years of age can be found in mines, grubbing up whatever small nuggets of coal may be left behind the trucks and panniers, and indeed even work for chimney sweeps, clambering up flues. In the country, children regularly work long hours on small farms, helping farmers or farm labourers with their chores. The life of a poor child is a hard one of drudgery. Finally, an appalling fact is that, reflective of the psychopathology a repressive society trails in its wake, there are estimated to be untold thousands of child prostitutes openly plying their trade on the streets of London alone.

Living in a City

The homes people live in vary enormously. This is just the beginning of the commuter age; now, some 50,000 workers in London commute into the center by steamboat, omnibus or rail (see below). Few people live in flats (apartments) in the center of London; it is a very recent innovation to sub-divide large houses into flats (the earliest, in Westminster, were created only 20 years ago).

If a person is well-to-do (income of some £10,000+ per year), he can afford a town house in one of the better areas of London (Belgravia, Marylebone, Mayfair, St. Pancras — away from the railway station! — or Kensington). Moderately affluent bourgeoisie (income of £5,000+ a year or so) live in ordinary terraced housing of superior kind with a small number of domestic servants; those with less money live in humbler terraced homes with perhaps

but a single housemaid. Working class people (save for the most well-paid skilled men) live in brick terraces, "back-to-back" dwellings of 2-3 storeys (floors) built immediately adjacent to their neighbors.

The really poor folk live in whatever they can get, and sometimes this is grim indeed. The "lodging houses" of poorest London are festering pits of verminous villainy where the occupants are at the mercy of lice, rats, cholera, typhus, and the predations of their fellow human lowlife. As one contemporary writer has said of these houses, they are occupied by "the infantile, the decrepit, unemployed, vagrant, and criminal". The Crime section describes such infamous "rookeries". In some cities, an unbelievable proportion of people live this way: as many as a third in Glasgow, and half the population of Dublin, for example. In Dublin's dreadful Liberties, one survey has shown that 11,200 rooms house over 40,000 people.

Living in the Country

A country gentleman with an income of £10,000+ per year can afford to maintain a large country house with perhaps half *a* dozen domestic servants, a carriage, and a pair of horses (plus another for the hunt). Below such gentlemen, and large landowners (who live in great luxury), there is an intermediary class of bourgeoisie: better-off clergy and professional men, who live in moderately spacious detached country residences with perhaps two or three domestic servants.

Below them, the typical smallholding farmer has around 200 acres of land leased from a landowner, and lives in a cottage which is probably not falling down around his ears. He will have no domestic servants, although he may hire one or two labourers to work for him. His home will be comfortable, but he has to work desperately long hours.

The farm laborer lives in a cottage for which the term "hovel" would be too generous a description. Furniture may be virtually non-existent. He and his family may not even have beds to sleep in. In parts of Ireland, farm laborers have only mud huts for their homes, and sleep on the bare earth in their working clothes.

What Do I Pay My Servants?

At some stage during gaming, a player character may have to deal with the troublesome matter of hiring domestic servants. The woman of the house will normally expect to have the final say in the matter of hiring female domestics, of course. The following rates are acceptable; bed and board are expected by servants, who must also be kept clothed so far as work clothes go (two work outfits are quite sufficient).

Cook: £190 per year.
Housemaid: £140 per year.
Nursemaid: £170 per year.
Governess: £250 per year.
Coachman/Footman: £200-£300 per year.
General Labourer: £150 per year.
Butler/Valet: Variable

Butlers, valets, and "gentlemen's gentlemen" command salaries in direct proportion to the position of their employer. A typical bourgeois household butler might expect but £250 per year; a gentryman's butler with impeccable references might command as much as £1,000 per year including the gratuities he may hope to pick up (but only if he works for a really filthy rich employer). Smart player characters must be certain to tip the butler well (but not too well) when they visit well-to-do addresses.

Modern Conveniences (Or Lack of Same)

Technologically, electricity doesn't exist. There are no refrigerators, electric cookers, electric lighting, and the like.

Cooking is done by kitchen stoves burning oil, wood or, more often, coal (which goes a long way towards explaining the smogs of London and other cities). Lighting is by gas in the homes of non-working class people; the gas light is hot, smoky, and yellow in hue. Working class people get their lighting

from oil, paraffin and candles; they cook food on open fires or on small ranges burning wood or coal, by boiling or frying. Roasting and baking are still mostly the province of the baker; it is still not unusual for a working class wife to take cheap meat to the pieman to be baked into a pie for her family's supper.

The majority of dwellings still have outside privvies without a water closet. While the Victorian Age is the age of great public sanitation works, it is also an age where civic engineers fret a great deal about whether sewers can cope with the effluent outpourings of the burgeoning city populations. A working class home, and most bourgeoisie homes, will have an outside privvy with a cess-pit or even more rudimentary method of waste disposal. Toilet paper is a very new innovation used by few people, although one current advertising campaign for Japanese Waxed Toilet Paper is having an effect in this direction. A bucket of water for washing the hands, and a rag or some old broadsheet or newspaper cut into squares, is what can be expected in the large majority of households.

Most houses do not have bathrooms. This is almost invariably true of terraced houses of lower quality and of no few bourgeoisie homes. In such houses, baths are taken in movable copper baths which have to be filled with hot water boiled on the kitchen stoves (if people can afford to buy a bath; many wash from a bucket of water). But look on the bright side; at least, some houses have running cold water and soap is cheap!

However, the percentage of houses which do have this convenience is low. Most working class houses get their water from public taps (faucets) in the streets. In this respect, the charitable work of the Metropolitan Drinking Fountain and Cattle Trough Association is a blessing to the working people of London.

The relative scarcity of bathrooms, coupled with the standard injunction that cleanliness is next to Godliness, explains the considerable number of public baths scattered around London. Some are cheap, for working class folk only (like the Public Baths and Wash-houses at St Giles-in-the-fields) while others cater for specialist indulgences, such as the Royal Galvanic and Medical Baths at 55 Marylebone Road (specializing in Galvanic, Magnetic, Sulphurous, Sea Salt and Bran Baths). Bath houses usually have First and Second Class bathing, both warm and cold water (a few advertise "tepid" water as well), and showers are available in addition to baths and swimming facilities. Obviously, the sexes are rigidly separated in even the poorest of these places.

What Does It Cost?

The lists below should allow player characters to purchase most of the items they are likely to need; the GM should be able to extrapolate to more unlikely purchases from these lists. Some other costs and expenses are listed elsewhere; e.g., under the Transport heading.

The prices here are averages for London. In other major cities, some 10% may be subtracted from those given here. The GM is also at liberty to vary these prices, and availability, in accordance with some obvious factors: seasonality (affects food prices), supply (a rural village in Ireland may not be awash with custom tailors), and legality (a set of cracksman's tools will not be available outside the rookeries, for example).

Units listed below are Imperial; while distance measurements are given metrically, there really is something wrong with ordering a half-litre of beer in a British pub. For conversion, 1 pound weight = 0.45 kilos; 1 pint = 0.57 litres.

Food and Drink	
Meals: see Pastimes and Pleasures below	
Beef, best steak, per pound	40p
Beer, Porter, Ale, per pint	8-12p
Bread, 1 pound loaf	5p
Dover Sole (fine flatfish)	40p
Eggs (1 dozen)	40p
Green Vegetables, per pound	6p
Milk, 1 pint	12p
Oysters, 1 dozen	30p
Rabbit (dead)	20p
Scottish Whiskey, 1 dozen bottles (2 gallons)	£20
Scottish Whiskey, 1 glass	12p
Wine, fair quality, 1 bottle (approx 1 pint)	£1.50



Tne Glorious British Life

Wine, good French, 1 bottle	£3+
Port wine, 1 bottle	£3+

Clothing

Business Suit (junior clerk, etc.)	£2-£3
Business Suit (senior clerk, high quality)	£4-£5
Cloth Trousers, fine quality	50p
"Leisure" Suit (wool)	£2-£3
Suit (custom)	£40+
Morning Coat and Waistcoat, black pinstriped	£2
Morning Coat and Waistcoat, best quality	£20
Morning Suit, complete, best quality	£40
Overcoat, durable	75p-£1.50
Overcoat, weatherproof	£8-£15
Shirt, Calcutta Flannel (fine)	£4-£5
Short, Cotton (fine)	£2.50-£3
Shirt, Cotton (basic)	£1-£1.50
Shirt Collars, 1 dozen	£2
Top Hat, silk (fine)	£5-£9
Felt Hat	£3.50-£5 (brush 20p extra)
Straw Hat (Boater)	£1
Deerstalker Hat	£1
Silk Tie	75p-£1.50
Silk Handkerchief	£2.50
Dress, fair quality	£3
Dress, Ball gown	£30+
Ladies' Patent Leather Shoes, 1 pair	£3
Ladies' Walking Polish Button shoes (1 pair, the best)	£12.60
Shooting Boots, 1 pair	£18
Working Boots, Man's, 1 pair	£2
Bourgeois Working Shoes, Gents, Patent Leather, 1 pair	£3-£5
Gentleman's Custom Shoes (1 pr)	£10-£20
Ladies' Silk Umbrella	£4-£6
Gents' Silk Umbrella	£5-£8
Walking Cane	£1.10
Silver-tipped fine walking cane	£3.50
Sword Stick	£18
Wash-house, 1 hour's use of, including mangles, wringing machines, irons, etc.	6p
Laundering, charge per shirt	25-50p

Accommodation Lodgings, 2 rooms (Bedroom, Sitting Room), per week:	
Superior (e.g., Strand)	£15-£25
Superior but overpriced (e.g., Pall Mall, Piccadilly)	£30-£80
Somewhat superior (e.g., New Oxford Street)	£12-£20
Reasonable (e.g., Bloomsbury)	£10-£18
(these all include gas lighting, fires, boot-cleaning by maid, access to bathroom, etc.)	
Dinner, single bedroom, and Breakfast, 1 night:	
Reasonable hotel*	£4-£8
Excellent hotel**	£20+ +

* E.g., Langham's, Great Western, Royal Crystal Palace, Grosvenor, Royal Exeter, etc.

** E.g., Claridge's, Westminster Palace, Alexandra, Buckingham Palace Hotel, St. James's, etc.

Information and Education Book from English Men of Letters series	£1.25
Hardback book, superior novel	35-50p
Circulating Library, 1 year's subscription*	£10
The London Library, 1 year's subscription	£20
The London Library, Lifetime subscription	£260
The London Institution, 1 year's subscription	£25
Illustrated map of L o n d o n ,	50p
Newspapers and broadsheets	1-4p each
Pencils, box of one dozen	8p
Pens, steel, box of one half-dozen	70p
Ink, large bottle	25p
Good writing paper, per ream	£1.50
Excellent writing paper, per ream	£2.50
Envelopes, good quality, 1000	£2.25
Envelopes, excellent quality, 1000	£3.10
Postage of Letter or Parcel, per oz. weight**	4p
Hire of Private Letter-box, 1 year	£30
Gold pocket-watch, reliable	£20+

* This entitles the borrower to borrow one book at a time; additional cost if one wants to borrow more (£15 for two books at a time, £20 for four, etc., to £55 for 15).

** Within Great Britain.

Leisure, Entertainment, Relaxation and Recovery	
First Class Hot Bath at good Public Baths*	75p
Second Class Cold Bath at Working Class Bath-house*	5p
Soap, fair quality, 1 pound	25p
Rowlands' Odonto Pearl Dentifrice, 1 box	£1.15
Private Box at St. James's Hall (1 evening, 8 seats)	£15-£25
Stall seat at same	£1.25
Opera Glasses, 3-5x, Rental for evening show	50p
Opera Glasses, 3-5x	£25
Music Hall, Admission Fee (average)	20-50p
Railway Excursion (in season)	one-third usual rate
"Fun Palaces", Admission Fee (average)	50p
Convalescent Home, 1 week's stay (basic)	£7.50
Convalescent Home, 1 week's stay (superior)	£20+
Hire of Nurse, 1 week	£10**
Invalid Carriage (self-propelling), 1 month's hire	£12
Bishop's Effervescent Citrate of Magnesia 1 bottle	50p

* First Class includes two towels and as much soap as you can use; Second Class cold water includes no extras.

** Double for "infectious and insane cases".

Note: Museums and special locations (such as Kew Gardens, Regent's Park Zoo and the like) are frequently free with no admission charge.

Transport Carriage Hire: see Transport below	
Horse-drawn cab, rate per kilometer*	15p
Railway journeys: see Transport below	
Steamboat journey, see Transport below	
Steamboat hire, 250 persons, to watch rowing match:	£8-£13**
Steamboat: hire, 250 persons, day's excursion	£100***

* Add 20p for an additional passenger (most cabs hold 1-2 passengers), 5-10p for each piece of luggage conveyed, 25p for waiting for 15 minutes, and 5-10% tip (gratuity).

** Rowing match along the Thames.

*** Lower rates may be negotiated for shorter journeys; minimum charge £15.

Weapons	
Guns*:	
Blunderbuss	£30
Breech-loader	£35
Duelling Pistol	£25
Musket	£35
Revolver	£20
Rifled Musket	£40
Shotgun	£55
Hand-to-Hand Weapons:	
Claymore	£25
Club	£2
Epee	£8
Knife/Dagger	£2.50
Pitchfork	£7.50
Razor, cut-throat	£2
Saber	£6

* For guns, assume that the cost of 10 shots worth of ammunition is equal to 1% of the price of the weapon as a general, simple rule of thumb.

General Tools and Equipment	
All-purpose tool kit (hammer, saw, chisels, files, etc.)	£25-£30
Cracksman's tool kit (jemmy, levers, window-cutters, brace and bit, small saw, rope, jack, dark lantern etc.)	£20-£25
Hand Axe	£1.75
Wood-chopping Axe	£4
File, small	40p
File, large	£2
Rope, per 3 meters of length	5p

Obscure Victoriana	
G. Shrewsbury's "Excelsior" Gas Bath (with half-copper bottom)	£55
Moule's Patent Earth Closet	£20 (basic)
J. Alien & Son's Patent Bronchitis Kettle (with stand and lamp, "as recommended by The Lancet'")	£7.50
J. Alien & Son's Portable Turkish and Vapor Bath	£25
Bradford's Patent "Vowel" Washing Machine (with wringer and mangle)	£60

Transport

City to City

Movement between cities is dominated by rail travel. Roads between cities may often be little better than mud tracks, especially in bad weather, and since trains are reliable and fast (the fastest intercity trains average some 70 miles per hour!) this is the best way to move around. Also, virtually every British town of any size at all has a railway station, so using any other method of conveyance is really unnecessary.

A simple rule of thumb can be used for determining rail fares: per kilometer, first class costs 2p, second class 1.5p, third class lp. First class travel permits having one's own seat in a compartment for 6-8 persons which is very comfortable; in third class, you have to fight for what you can get on the wooden trestle seats much of the time (if one is lucky. Many third class carriages don't have any seats at all). Travel time can be averaged at 90 kilometers per hour unless the player character(s) pay a 25% premium for one of the fastest express trains (the Great Britain, Flying Scotsman, etc.) in which case 130kph is the average. Rail travel is actually fairly safe, providing one avoids other passengers. People trying to board moving carriages or retrieve their hats which have flown out the window, sitting atop the carriages and like bequeath Britain a fatal accident rate 15 times higher than the more phlegmatic Germans have on their railways.

Railway Companies: The most important railway companies, with their names revealing the destinations they serve from London, are the following:

Great Eastern: Booking offices at Piccadilly Circus, Ludgate Circus.

Great Northern: A major line with many booking offices (including those at Oxford Street, Hoiborn, Strand, Westminster Bridge Road).

Great Western: Major booking offices at Charing Cross, New Oxford Street, Ludgate Circus, Fitzroy Square.

London and North-Western: Oxford Street,

Regent Circus, Knightsbridge, Charing Cross and other booking offices.

Within City Limits

Within towns and cities, there are more varied forms of transport. Automobiles and electric trams do not exist as yet and, the bicycle is currently a vehicle only used by true enthusiasts (the Pickwick Bicycle Club has just been formed, but most bourgeoisie and gentry regard the bicycle as something which should only be employed by farm laborers). The few bicycles of the time do not have pneumatic tyres and are thus spectacularly uncomfortable. The most important forms of transport are: horseback (if one can afford one's own horse), horse-drawn carriage, horse-drawn omnibuses, steamboats (if the town or city is built on a river as most are), and railways.

Road travel (by horse or carriage) is not as straightforward a matter as one might think. Cobbled streets are not common outside of the center of major cities (and still fewer are made of asphalt, granite or wooden blocks). In poorer areas, roads may be dirt tracks which, in bad weather, are churned up into morasses of deep, sticky mud; in dry weather, they send up clouds of choking dust. In city centers, traffic jams are not unknown — a road may be blocked for some time with a pile-up of a horse-drawn omnibus, private gentleman's carriages, and livestock being conveyed to market!

Hiring a carriage has very variable costs. At the best West End locations in London, hire of a one-horse carriage (Victoria or Brougham) costs some £300 per month; a two-horse carriage such as a Landau will cost £450 per month. These prices are inclusive of stabling, coachman hire, etc. To hire a horse from the same place, including stabling, costs £75 per month. For ordinary jobbing, a work horse and brougham can be hired for around £10 for the evening (for visiting a ball or the theatre) or for the day for some £20; add 50% for a two-horse carriage. However, it is often possible to hire horses (if not carriage) from riding schools, especially out of season, for as little as £35 per month. In rural areas, these charges may be half or less of those noted.

Steamboats are an important conveyance for many commuters into London. Steamboat services are frequent along the Thames during daytime hours (and an hour or so before and after most people finish work). They are slow because of the number of stops they make at wharves along the Thames, so an average speed can be taken as 10 kilometers per hour. The cost of a journey is Ip per kilometer on the aft deck (where you may be able to find a seat) and 0.5p per mile on the fore deck (where there is standing room only; round fractions up). The Steamboat (London) Company plies a thriving trade, and steamboats may even be hired for excursions or for longer journeys to such exotic places as Southend, Sheerness or Clacton-on-Sea.

It is not long since London celebrated the first underground railway line completion from Paddington to the City of London along the Metropolitan railway. The engine is steam-powered and the carriages are, in effect, little more than large mining trucks with seats in them. Riding in the poorly-ventilated Underground is not the world's most pleasant experience. Nonetheless, the expanding Underground network is becoming an important commuter convenience for the bourgeoisie in particular. Travel cost may be averaged at 2p per kilometer on the underground trains, and their average speed may be taken as 9 kph (they make many stops). Unlike steamboats, however, they can convey a passenger very close to his final destination (if there is a stop nearby).

There is also a large network of above-ground trains in London, which (confusingly) are administered by the many different railway companies (the LNER, GNR, etc.). Again, these trains are relatively slow (average speed 12 kilometers per hour) due to the many stops they make. These trains are used by commuters from outer suburbs, and thus more bourgeoisie travel on them than is true for steamboats (for example). Charges are: 1.5p per kilometer third class, 2.5p per kilometer second class, 3p per kilometer first class (round fractions up).

What Exists

(And What Doesn't)

An important point is that, while many scientific and technological discoveries have been made in the Victorian age, there is often a reluctance to use them to their full potential, or anything close to it. One example (water closets) has been noted, but a few more examples bring this point home: steam engines are but slowly replacing horse-winches in industry (especially mining). In the mines, iron cages are only slowly replacing wicker "corves" for lowering men into the pit. While Henry Bessemer's new steel-making process has been around a while, there is still much scepticism about it and less than half of British steel is produced by this process; similarly, 30 years after Nasmyth's steam-hammer was invented it has still not gained universal acceptance in the same industry. Virtually all the 120,000 Midlands workers in the hosiery trade work by hand, as do the lace-makers of Nottingham and the very poorly-paid silk workers. The "great Satanic mills" of King Cotton in Lancashire are by no means the whole picture. Some major industries have a very home-spun cottage industry quality to them (in the case of lace and silk, literally home-spun).

Sometimes, this failure to accept new machinery and technology is due to the resistance of powerful vested interests. Joseph Lister's new-fangled "antiseptic", carbolic acid, is a classic example, denounced an unnecessary by many doctors. In other cases, cost is the problem (electric light bulbs have been invented, but with the lack of electricity-generating technologies of practicable kind and the expense of laying cables, virtually no-one has electric lighting). However, part of a more specifically Victorian reason is that most of the bourgeoisie and gentry don't want to make the lives of the working class any less wretched than they presently are. They have to know their place after all. The other important reason is the famous British trait summarized in the phrase, "but that's how we've always done it in the past!" British people know intuitively that "progress" is generally Not A Good Thing, especially in a dimly-sensed metaphysical way, even though they may be very proud of their rapidly sprawling railway network ...

The listing below shows major advances in knowledge and technology in the 20 years predating current game time; discoveries are listed chronologically, the later ones being the most recent within the decade. GMs can use many things listed as hooks for adventures; for example, the underwater torpedo is a very recent invention and when plans for Arkwright's Patent Wrought Iron Explosive Torpedo is stolen from the Admiralty by the dastardly French, dashing player characters can become involved in the desperate search to recover them!

Kecent Uiscoveries

11-20 Years Previously:

— Neumann's law of electromagnetic induction propounded
— Issac Singer's continuous stitch sewing machine produced
— Herbert Spencer first uses the term "evolution"
— Lord Kelvin's first papers on laws of conservation and dissipation of energy
— First use of plaster-impregnated bandages
— First use of hypodermic syringes
— Goebel patents first electric light bulb in Germany
— Rayon is patented and produced
— Koeller invents process for making tungsten steel
— Von Helmholtz publishes "Manual of Physiological Optics"
— Siemens patents ductile steel manufacture for boiler plating
— Pasteur proves that fermentation is produced by living organisms
— Plante devises first practical electric storage battery
— First oil well drilled (at Titusville, Pa.)
— Charles Darwin publishes "On the Origin of Species by Natural Selection"

In the Previous Decade:

— Lenoir devises first practical internal combustion engine

— Foucault measures speed of light
— Sacks demonstrates that starch is produced in plants by photosynthesis
— Pasteur invents "pasteurization" (for wine)
— Atlantic Cable completed for telegraphy
— Kekule proposes benzene ring theory of organic compounds
— Lister uses carbolic acid as antiseptic for surgery
— Thaddeus devises an "ice machine", precursor of refrigeration
— Underwater torpedo invented
— Pierre Michaux begins manufacture of bicycles
— Monier patents reinforced concrete manufacturing process
— South African diamond fields discovered
— Mendelev formulates Periodic Laws and proposes table for classification of elements

In contrast, here are some discoveries and breakthroughs which have not yet been made but which are on the point of being made (offering the GM the chance to involve player characters in intrigues pertaining to real cutting-edge discoveries and marvels): invention of the pneumatic rock drill (by Ingersoll in America); Edison's perfection of the "duplex" telegraph; Lord Kelvin's "sonar" machine allowing ships to take accurate soundings at sea; invention of the automatic railroad air brake (by George Westinghouse in America); first development of color photography; Remington's first production of typewriters (a successful branching-out from manufacture of guns); the discovery and identification of staphylococci and streptococci, and Hansen's separate discovery of the leprosy bacillus (a vital impetus to the "germ theory" of disease); invention of pressure-cooking methods for canning foodstuffs.

There are specific areas of game activity where the pace of invention affects player characters in important ways. Transport, communications, and medicine are the obvious cases. There are no autos or bicycles; there is a telegraph system but no wireless telegraphy. Anaesthetics exist, as do plasters, but antisepsis is controversial and there are no antibiotics or "magic bullets". Hydrotherapy, the weird and wonderful Galvanic Therapies, and many patent schemes of weird and wonderful kind have to be relied upon.

In the For *Faerie, Queen, and Country* universe, the rules permit player characters attended by doctors to recover without the risk of severe complications, but this is still an age where diseases we ignore today are major killers. Tuberculosis is declining as a major killer, but "consumption" is still a lethal threat to the working classes in particular and sanatoriums devoted to TB patients are hardly rare in the British countryside. Malnutrition diseases (ones whose incidence is greatly increased by malnutrition) are of great importance; smallpox epidemics still occur (and there will be one very shortly . . .), typhus and the absolutely deadly scarlet fever stalk Britain, and diphtheria is a major killer of young children. Typhoid fever is present, but declining, and cholera is now less of a menace due to public sanitation, although the last great epidemic was but four years ago. The death rate is 24 per 1,000 per year in London and Birmingham, but is 30 per 1,000 in Liverpool and Glasgow. Pneumonia is "the old man's friend" because it offers a relatively peaceful death for the old; a better fate than the workhouse, to be sure.

Getting Information

Libraries

The Library Use skill is a very valuable one for Victorian player characters. Towns and cities of any real size (pop. 10,000+) have publicly supported libraries, and major cities also have reference libraries maintained by learned organizations. The latter require subscriptions to be payable for their use in almost every case; rates will vary, but average some £20-£30 per year (for a further £10 per year or so, the subscriber may also attend lectures given in the institution; since these are social events, this allows player characters the chance to meet and dine with distinguished scholars of the arts, literature and science, dilettantes, and the like). These libraries will have huge stocks of books (scores of

thousands) and they will also take all new publications, Parliamentary papers, and the like. In London, the most important are the London Institution at Finsbury Circus, the London Library at St. James's Square, and, of course, the Reading Room of the British Museum at Great Russell Square in Bloomsbury (the GM may well wish to decide that, if a player character wants to track down some especially arcane or obscure fact, this is the only place to do it). The British Museum also has the virtue of free admission, but one must have a personal recommendation of a "householder or someone of known position" to get past the librarian.

Individual learned and scholastic societies, and religious institutions, have small specialist libraries where, again, the GM may determine that obscure information can only be found in one or two locations.

Newspapers ana Periodicals

However, the Library Use skill should not dominate the game. There are plenty of available sources of general information which don't need Library Use skill to use.

Britain has a vast number of regular publications. There are over a dozen daily newspapers in London alone. The most famous is The Times, a conservative newspaper which no gentleman should be without for its unequalled coverage of court and gentry social life and general news coverage, especially from foreign parts. For less refined coverage, the Daily Chronicle or the Daily Telegraph (trying to rival the Times for quality and snob appeal) may be taken. Here, player characters can also find information on shipping line arrivals; trade prices for goods; provincial news; and suchlike. Most importantly for any self-respecting Englishman, The Times provides unparalleled detailed scorecards for all important cricket matches.

Broadsheets grow like mould on a rotten fruit in London. These vary from Radical political pamphlets (now past their heyday) to the famous "penny dreadfuls" with their sensationalism and salacious tone, to publications produced in the hope of educating the less-gentrified readership they cater for, such as the Family Economist.

Other Sources

Railway and shipping timetables can easily be consulted by checking with booking offices of the relevant companies (Bradshaw's Railway Guide is also valuable and checks can be made at the docks or rail termini, of course). Generally, checking on travel is straightforward and simple.

Checking on historical information is best done at the Record Office at Fetter Lane, Fleet Street. This is not a free-access archive (some records will only be released for inspection at the discretion of the departmental civil servants) and fees are payable for consulting documents depending on their antiquity (from as little as 25p for small documents to £10+ for large bodies of Parliamentary documents, etc.). The historical archive is very complete — there is even a copy of the Doomsday Book here — and, for tracing land records in particular, this is an unrivalled source.

Somerset House holds registers of births, marriages and deaths but these are only complete from 1837 onwards (a little-known fact is that wills can also be checked and copied from the records here). The usual fee is 50p for a copy of a certificate and some £1.50 for the search made by officials.

There are also specialist sources for information on particular types of person: Debrett's Peerage for the aristocracy, the Medical Directory for doctors, and so on. Rather than dealing with each individually, it is easiest to assume that player characters can consult such sources at libraries, but the GM may decide that the Library Use skill is not necessary if the player character has a precise idea of the information he is looking for in such cases. Don't slow the game down.

National Government

Britain does not have a written Constitution as such. The power of the State works in subtle machinations indeed.



The Glorious British Life

The head of State is the Queen, our Noble and Most Gracious Sovereign Queen Victoria. The Queen has many powers, most importantly the right to appoint the Prime Minister and to summon or dissolve Parliament as she wishes and to appoint Peers of the Realm, (and other trivial matters like declaring war). In practice, the sovereign only exercises such powers in consultation with her Government, for the most part. It is also well-known that Queen Victoria is mostly concerned with foreign policy, rather than home affairs and since the death of Prince Albert a decade ago she is increasingly withdrawn from affairs of state.

The British Government has two legislative bodies. One is the House of Lords, populated by hereditary nobility and with no fixed numbers (bloodlines may die out, new titles may be conferred; there are some 1,000 persons eligible to take their seat here but only a minority do so). The other is the House of Commons, with 652 Members of Parliament elected by limited suffrage to represent constituencies which may be counties (rural) or boroughs (urban). Of those 652, 60 sit for Scottish seats and 105 for Irish ones (and five of those are Tuatha seats). There is a handful of University seats within the total also.

The right to vote for MPs is very far from universal. Of Britain's approximately 31 million people (including some 6 million in Ireland), only around 2.5 million can actually vote. Somewhat different regulations apply to counties and boroughs, but in essence there are two factors which determine whether a person can vote: gender and money.

Women do not have the vote at this time. Nor do people who are neither householders (owning houses with a rateable value above a set minimum) or lodgers/tenants owning rateable property above a certain, lower, threshold. The exact figures don't matter. What's important is that women, most of the working class, and no few of the poorest bourgeoisie cannot vote. Incidentally, this is after the Second Reform Act of recent years which virtually *doubled* the number of eligible voters.

The Lords and Common(er)s share power. Below the Prime Minister are three great offices of state; the Home Secretary (responsible for internal law, prisons, police, and a wide range of social policy; among his staff are the Inspectors of Explosives, Salmon Fisheries, and Burials, for example), the Chancellor of the Exchequer (the money man), and the Foreign Secretary (there is a separate Colonial Office, at 14 Downing Street, in addition to the Foreign Office). Throughout virtually all the 19th century, the Chancellor is by tradition a Commoner and the Foreign Secretary a Lord, but Lords and Commoners share lesser Ministries equally. Current senior office holders other than the Prime Minister are: Chancellor, Robert Lowe; Home Secretary, Henry Bruce; Foreign Secretary, Lord Clarendon.

Political Parties

There are two great political parties; the Liberals (lead by William Gladstone) and the Conservatives (led by Benjamin Disraeli). The Liberals tend to be aristocrats of a more progressive sort, but there is a nasty laissez-faire quality to many of them which makes their more unpalatable specimens (the reactionaries of the old Whig faction, led by Robert Lowe) among the ugliest persecutors of the poor in existence. The Conservatives are in the middle of a major change; while nearly half of them are landed gentry, some 30% of their Commoners are men from industry and business, and this proportion is rapidly increasing. Despite their name, it is Disraeli who was the major force behind the recent Reform Act and in many respects he is as adventurous and reformist a politician as any who sit on the Liberal benches. The Queen is known to dote on Disraeli, and to have frosty relations with Gladstone. At the current time, the Liberals are in control.

Radicalism is a political movement which underpins some wings of the Liberal party and such movements as the Reform Act agitators and the growing trade unions. Its adherents seek universal suffrage, better welfare for the poor, improved housing and the like. Radicals may either be dangerous subversives or champions of democracy, depending on one's point of view. Being a Radical is not unacceptable for a gentleman, but it will make him

something of an object of suspicion.

This is not a time of major political upheaval, save for the events surrounding the Reform Act itself. Britain is not at war, and none looms. There is no significant economic crisis (although a depression will shortly fall). Of course, the subversive menaces of the "ragged classes", the Unseelie Court, and dastardly foreign agents have to be countered, but these are not generally party political issues.

Local Government

While Parliament makes decisions about foreign affairs and national taxation, and is increasing its role in passing Acts which regulate public sanitation, the welfare of the poor and children, and housing and factories, much power still remains in the hands of local government, especially in the great municipal (town and city) local assemblies. They are elected by the same very limited suffrage as Parliament itself. Northern and Midland local government bodies, in particular, have fierce rivalries for outdoing each other in the building of colossal white elephants in the form of grossly overblown Town Halls to demonstrate their superiority to the municipals next door (the rivalry between Leeds and Bradford in Yorkshire, for example, is very strong). Corruption is fairly commonplace at this level of government, more so than at Westminster. In some cities, progressive individuals have made important steps in improving sanitation and health regulations affecting the lives of ordinary people, but most local government councillors are firmly in the clutching claws of the mercantile interests of their towns and may often be their relatives.

Britain and Foreign Nations

London has embassies and other permanent representatives from a startlingly wide variety of nations (Uruguay, Peru, Argentina, etc.). These are often countries (if outside Europe) which have been fortunate enough to avoid being conquered by the British, of course. Primarily, however, Britain is a European nation when it comes to diplomacy (since most anywhere else gunboats can carry out all the diplomacy which may be needed, as many Africans, Indians and Asians have discovered).

British people (most specifically the dominant English) have certain prejudices about other nations, and "foreigners". This is a logical consequence of their feeling of pride that God has made them British. The most popular stereotypes are as follows; these are noted because there is always the threat of agents of foreign powers active within Britain, and the following (strictly tongue in cheek) notes are given to allow the GM to develop adventures based around such wicked intrigues. If these British (specifically English) prejudices give offense, tone them down or just stick with gaining around Britain and forget the rest of the world (which no few British people do).

The French are dastardly and treacherous, lecherous garlic-chewing drunks and rakes who are the oldest enemies of the English. Historically, the French have fomented subversion in Ireland, Scotland, and within the Empire. Every British schoolchild is taught the dates of Agincourt, Waterloo, etc., as soon as she or he can read. The French are never to be trusted and they will go to any underhanded lengths to bring down The British Lion. How we ended up fighting on the same side as the French in the Crimean War is a mystery to many English gentlemen.

The Germans are not the enemies they will become; Germany is still fragmented into northern and southern states at this time. Englishmen somewhat approve of Germans because they are clean (cleanliness is next to Godliness) and hard-working, although monocled Prussian aristocrats are alarmingly prone to developing glazed eyes when talking (or writing) of war. Hence, Prussian military attaches and the like may need keeping an eye on where British military secrets are concerned. However, Our Royal Family has no little German blood in it, so one must be careful and diplomatic about this.

Mighty Russia is a great enemy of England (we fought them in the Crimea, sir). While their Imperial Family is noble and dignified, dangerous anar-

chists and republicans stalk the frozen tundra and the streets of cities with their smoking bombs and there is the ever-present danger that these dastardly villains may export their dangerous creed to British soil. Any Russian is automatically an object of suspicion. The same is largely true of Austrians and Hungarians, major Middle-European political power-players with a strong suit in anarchy, assassinations and spying. The dastardly Turk is another man not to be trusted, his eyes ever set upon Egypt, British Sudan, etc., but there are very few Turks in Britain.

America is a puzzling colony to the British. By and large, Americans have been forgiven for the criminal act of repulsing enlightened British rule, at least briefly, mostly out of economic necessity (Anglo-American trade is burgeoning and grain imports from America will become vital to Britain in years to come). America is also the major destination for emigrants, especially from Ireland and Scotland, and while this is desirable it is also the case that dangerous Radicals and trade unionists of note in Britain have often spent some years in America. Add to this the fact that the land is used as a penal colony, and it is clear that no self-respecting Englishman would trust an American too far.

Law Enforcement

Rather than providing a long list of crimes and the sentences meted out upon conviction, the GM is given guidelines for meting out justice. If a player character falls foul of the "Peelers", then it doesn't matter much whether he gets sentenced to two or ten years in Newgate Prison. He'll emerge broken and gibbering in all likelihood either way,

Generally, crimes against property are far more severely punished than crimes against the person, especially if the victim of the latter is only working class. Even a serious assault stopping little short of murder may get the offender only a 12-month sentence so long as no crime against property is concurrently involved, whereas stealing a £20 gold pocket watch is likely to incur a sentence of several years' imprisonment. Astonishingly, there are many cases where this rule even applies to assaults on policemen! Capital punishment (by hanging) is meted out for a variety of offenses (murder, sedition, arson, attempted murder if the intended victim is gentry, aggravated burglary, and other offenses), and transportation to Australia or America awaits a repeating offender in many cases.

Trial for major offenses is generally by a jury of 12 good men and true (who are householders, etc., as in determining suffrage), but in practice British judges are able to make directions to juries which can have an overwhelming influence on their decisions (and frequently do). In lesser courts, magistrates preside over cases without juries; where barristers are involved, the trial is based on an adversarial system (opposing barristers). There is, of course, no form of "contingency lawyering"; barrister's fees have to be paid in full. Fees will be at least £75 per day for the duration of the trial, and a preparation fee (for studying the case) of at least £300 and, if the case is complex, considerably more as the GM determines.

Sentences are left to the GM to determine; so far as guilt goes, if the GM needs to use a simple rule for determining a trial outcome, the following is suggested. Use a simple dl00 roll; if the roll is 41+ the defendant is guilty as charged (judges are biased and tend to consider that being in the dock is itself a sign of probable guilt). For every point of Charm the defending barrister has above that of the prosecuting barrister, subtract 2 from the dice roll (and for every point below, add 2). The GM can add modifiers as he sees fit; if there are good witnesses to the crime, add +10, +20 or even more depending on their credibility (witnesses wearing eyepatches are not terribly credible) and Position (one gentry witness is worth more than five working class ones). If the case is really open-and-shut, allow the defendant only a 5% chance of getting off (on some technicality or because his barrister is a true genius), and a further 5% chance of a really lenient sentence if convicted.

These rules may also be used for determining outcomes of cases where a player character acts as a barrister; does he manage to make that wonderful

speech, resplendent in his long black silks and cotton wig, which sways the jury and judge? Or does his implacable enemy, the vulture-like Sir Oswald Peasmold, sneer the defendant's feeble alibi into submission? The outcome may vitally affect the character's future career and Position prospects!

The Police

The Metropolitan Police, created by Sir Robert Peel in 1829 and still known by many as "the Peelers", formed the model for virtually every town and city police force which became organized during the 19th century. At the time of their inception, they began to take over from the Army as the main agents of opposing Radical and reformist social uprisings, and in this more peaceable age they do not routinely carry firearms (they will do so in the East End of London and on the margins of other "rookeries", and country police will carry them if they are out to apprehend poachers).

The Metropolitan Police are some 10,000 strong, organized into 20 lettered Divisions (A is the Whitehall Division, B the Westminster Division, C the St James's Division, and so on). They have jurisdiction over London outside of the narrow enclave of the City of London, which administers its own justice. On the streets, close to the many police stations, there are networks of "fixed points" where policemen are always to be found standing on duty between 9 A.M. and 1 A.M., and foot patrols are also made regularly in most districts. Sergeants and constables bear the letter of their division and personal numbers on their jacket collars, and they carry heavy truncheons, whistles to summon help should it be needed, and pocket watches. Since, in some places, pocket watches are too expensive to be owned by more than a few people, ordinary folk use the policeman as a valuable source of information in this respect; hence the origin of the saying (which has even become the punchline of a music-hall song), "If you want to know the time, ask a policeman." Indeed, until recently, in some areas of London quaint by-laws compelled a policeman, if asked by a householder, to arrange for a "wake up call" on that person's front door at a fixed time of the morning, since so few householders could afford clocks or watches!

The policeman's most commonly-used phrase is, "Move along, there!" Their primary function is to keep the streets of important commercial and residential areas free of beggars, loitering ne'er-do-wells and the like. They routinely harass members of the ragged classes and have a wide variety of oppressive laws to choose from when justifying their actions. For example, a policeman can at any time search anyone to see if they are carrying game which might have been poached (in violation of the archaic game laws). The vagrancy laws also permit the police to carry off beggars and other itinerants to workhouses or magistrate's courts.

The policeman's major function is the protection of property. As noted, crimes against property are much more heavily punished than crimes against the person, and the policeman's job is to make sure that such serious crimes are minimized by plenty of foot-slogging around wealthier areas.

The science of criminology barely exists at this time. Photography exists and the police maintain haphazard archives of photographs of known criminals (but very rarely photographs of scenes of crimes), but fingerprinting has not been invented as yet. Forensic criminology is virtually non-existent. Craniometry and phrenology are coming into vogue in the realm of criminal psychology. The Metropolitan detective police is a very small unit; player character detectives are part of a very small and select group.

Player character detectives should realize that the "ragged classes" regard the police as enemies. Such a character cannot plausibly develop any network of informers without the use of substantial bribes and implicit use of threats, and informers will not rat on their own intimate associates or friends unless subjected to considerable pressure.

Prisons and Penal Institutions

There are two major types of prisons: the House of Correction, for men, women and children serving

sentences from 7 days to 2 years or so, and long-term convict prisons. The latter have now replaced transportation to Australia or America as the major method of dealing with serious criminals. It is only relatively recently that the prison has become established as primarily an instrument of punishment, and the regimes of prison life are grim indeed. Prisons vary from newly-built specialized prisons to the stinking, vermin-infested prison ships still barely floating on the Thames, but none of them is less than brutal.

Solitary confinement is favored for keeping prisoners apart (preventing the growth of any "academy of crime"), but it is obviously expensive and so most prisoners should be able to escape this awful fate for most of their sentence. However, jailers impose regimes of silence on prisoners and in some prisons, criminals are even forced to wear masks to minimize communication between them. Exhausting physical labour is forced on most prisoners; "shot drill" involves endless hours of picking up, carrying and putting down 24-pound cannonballs, while "treadmilling" forces prisoners into tiny, stuffy cells treading down a wheel of 20-30 steps at a fixed rate. "Cranking" involves the prisoner turning a crank handle with an attached cupped spindle set into a drum full of sand. Flogging and birching are liberally dispensed, and the food is wholly insufficient. In one respect, the prisons do a good job of preventing the "academy of crime" problem; even after a couple of years, a prisoner may well emerge so physically debilitated from the torture of cranking and the like, and/or so mentally enfeebled by months or even years of solitary confinement, that his skills as a criminal are largely destroyed.

However, some criminals who have the proceeds of crime at their disposal get by a great deal better than this. If money is regularly supplied to the jailers, the criminal may find himself not required for onerous physical exertion, and able to enjoy superior food, wines, and even cigars and the visit of an occasional dollymop to his prison cell. Player character mohocks may need to keep this in mind if sent to Newgate or a House of Correction such as the dreaded "Steel" in Coldbath Fields. The GM may determine the weekly payments as he deems fit; err on the side of extortion.

Crime

The criminal underworld is extensive in Victorian Britain. Excellent adventures can be had in the wretched rookeries of Whitechapel or St Giles's, and many a gimlet-eyed criminal type lurks in the shadows and pea-souper fogs of the East End in particular!

Fringes of the Underworld

There are many characters in Britain who are not criminals for a living, but who are "part time" criminals by virtue of high spirits or necessity.

Railway-building navvies are a classic example of rural part-time thieves. They are fairly well-paid for laborers (£6-£7 per week) but, as they go about their work of laying down wooden railway sleepers, laying metal line, and clearing the ground, they are not averse to pillaging the countryside around them. Country dwellers may live in fear of these ruffians, armed with clubs and blackjacks, and possessing considerable strength due to their hardy occupation. Because they roam in gangs, they overwhelm country policemen and local magistrates are almost powerless to deal with them.

The costermongers (street hawkers, originally exclusively fish- and vegetable-sellers) are another group who practice a legal living but who supplement their meagre wages with criminal activity; pickpocketing, opportunistic mugging, and sharking are their usual activities. Their living offers meagre profits which can be destroyed by seasonal factors; their sales of fish yield them not enough to live on. Who can blame them for their additional enterprise?

Chimney sweeps, likewise, have an affinity with criminal elements. Their job gives them access to houses which they can then describe to burglars, and nimble and agile young boys can sweep chimneys and get into parts of houses which adults could not, enabling them to rob and spy.

Wandering people of all kinds — tinkers, gypsies, "casuals" driven out of work and desperately pounding the roads looking for work in distant towns — all these folk have a propensity to part-time criminality. To genuinely decent, hard-working laborers laid off from work, recourse to Poor Law benefit is genuinely hateful; they would rather descend to crime! They will try begging and cadging to begin with, but burglary is only a step away. Mouchers are the more hardened rural criminals, often with a dollymop in tow, perfecting the art of half-threatening begging. For such folk, their best nights may be spent with noise and beer in some verminous roadside tramps' lodgings. If they look threatening when they beg, what better does life offer them?

Irish folk in the British mainland are another conspicuous part of the begging, cadging and stealing fraternity, driven from their homeland by hunger and famine. Italian organ-grinders (and the fantoccini, Italian marionette-players) are also no strangers to the British countryside. Such people, and even travelling circus people, are cadgers, scroungers and opportunistic thieves. But they are not full-time criminals. Often enough, indeed, these travellers (especially circus folk) are the targets of violence from rural or borough folk who attempt to attack them and steal what little they may possess.

Citadels of the Underworld

> Ten, twenty, thirty — who can count them! Men, women, children, for the most part naked, heaped on the floor like maggots in a cheese! Ho! In that dark corner yonder! Does any body lie there? Me, Sir, Irish me, with my wife and eight poor babes
>
> Charles Dickens, "On Duty with Inspector Field", from *Household Words,* 1851

The "ragged classes" and hardened criminals are to be found in the rookeries of every city. These are the nuclei of old industrial areas; as bourgeoisie move into the suburbs, the decaying inner city areas house teeming thousands of working class too poor to follow their better-off employers. In practice, there are few restrictions on what property owners can do with houses and where sites are hemmed in, new buildings are squeezed in wherever there is any open ground left and older ones are packed tighter. Yards and gardens are built over, landings and passages partitioned into rooms the size of cells, and older houses with attics and cellars become a maze of human burrows and nests. In these crowded, filthy, disease-ridden rookeries, the rule of law tends to stop at alley corners; the poor have a solidarity of sorts in that they regard the police as enemies, agents of those who oppress them.

Major rookeries in Britain include areas close to the commercial hearts of Birmingham and Manchester, many port districts (e.g., Liverpool, Cardiff, Southampton, Newcastle), and in many London areas. Frequently they may lie in the very shadows of the mansions of gentry (e.g., in St James's, Marylebone, and close to Hanover Square). Most houses are owned by landlords who rent to as many poor as they can squeeze into their dilapidated dwellings, and a poor room-renter may even subrent to others who share his single room with his wife and children. Half a dozen people, or more, may live in a single room. The kitchen has a fire where the occupants can warm themselves and toast food, but it is the only heated or lighted room in the place. In such places, rent may be as low as 6p for the night — providing one is prepared to share a verminous bed with half a dozen stinking wretches (or, more likely, a bare floor).

Not that this is the worst one can find. In addition to the workhouses, port towns have the infamous "twopenny hangs" where, for the price of 2p, an exhausted soul can drape his arms over a strung-along rope in a communal room and literally hang on it to get what rest he can, usually induced by drink, utter exhaustion, or both. The brothers to these are the "penny situps", where the poor pay Ip for the privilege of sitting up all night on a hard wooden bench, and are likely harangued by missionaries as part of the bargain.

Not all the folk here are criminals by any means. Some are broken-down clerks or ruined business-

men, and even a derelict professional can be found from time to time — though many will turn to the arts of forgery to keep body and soul together. Those in desperately ill-paid occupations (costermongers, seamstresses, casual laborers) also try to get by in these terrible places. Perhaps a sorcerer or two might lurk here, driven from his position by jealousy and enemies; such an individual would make an excellent leader for gangs of pickpockets or thieves. It is said that faerie blood lurks in these dark shadows, too, for the wretches of the rookeries may have less prejudice against them than their social betters.

Rookeries are dangerous places indeed. Apart from the cut-throats and robbers at many street corners, criminals defend access to their lairs with tripropes in dark alley corners and even worse — there are no few places where cess-pits may be covered up by rotting wood which looks safe to walk on in the unlit gloom but is anything but. Traps and ambushes can be expected in the rookeries. Even groups of armed police fear to enter these places.

The most wretched aspect of the rookeries is the vast army of orphaned, abandoned, or utterly neglected urchins who are prey to every form of child exploitation imaginable. If they are lucky, and have some real agility or skill, they may be taken on and trained by a kidsman and taught the arts of thievery.

Beggars

London's streets teem with beggars. Many are genuinely disabled, some are not. Professional beggars call themselves gegors, and have a thousand tricks for winkling pennies out of people.

Faking injuries and wounds is standard practice (those with genuine afflictions enhance them with legerdemain). Applying fatty soap and vinegar to the skin can bring up large yellow "blisters", while lumps of raw meat concealed below elaborately clotted dressings can simulate some spectacularly disgusting wounds which no-one wants to inspect too closely before they give out a penny or two of charity. Beggars may sell little hawker's trifles, or wander from the back entrances of house to house, half-naked, begging whatever food or clothes they can get (but if they cause repeated nuisance, the police will haul them off to the House of Correction!). Blind beggars often have emaciated street urchins as "guide dogs" to help them; if they have no children of their own, they rent them for a penny or two per day from their destitute parents.

Beggars have more tricks than can possibly be detailed here, but one particular example shows the variety of their methods. A little soap under the tongue, to aid foaming at the mouth, and some fine play-acting is the stock in trade of the professional fit-thrower. Such a beggar must look clean and respectable, and will have about him some testimonial forged by a screeve, testifying to the fact that he is a good man who has lost his work through epilepsy, and commending him to Christian charity. A well-enacted fit outside a church, clergyman's home, or the home of a philanthropic merchant can bring such a beggar a good reward.

Beggars and thieves share information about good pitches, good targets for their respective activities, and general street life. A player character who wishes to pose as a beggar for spying purposes had better be warned, however, that in some areas beggars are organized and do not take well to newcomers stealing their territory!

Thieves and Footpads

All manner of specialist thieves can be found in the cities of the land: those who specialize in stripping a wagon or dray cart of its load after cutting the ropes, those who pick pockets on omnibuses, purse-snatchers, muggers of drunks (known as "bug hunters"), thieves who steal washing from lines, and many, many other types. Criminal slang (see below) alone indicates something of the variety of specialists.

Garrotting is an especial menace among the footpad fraternity, because the garrotte is such a lethal weapon. Garrotters act in gangs, with the choker often hauling his victim off the ground so that an accomplice can swiftly fan the front and inside pockets of the victim. The police are extremely

hard on garrotters, and justice dishes out very harsh penalties for this particular crime.

The women of the rookeries play a vital role in much thievery. In some types (notably shoplifting) they form a majority of thieves, and when out with their men they can act as decoys, obstacles to pursuit, hand-offs for stolen items (which are more easily concealed within a woman's bulky, crinolined form than within a man's clothing) and lures for drawing drunken men into ambush in the shadows. The wretched crime of "skinning" (luring children into back alleys and stripping them of their clothes) is the province of women, since children more readily trust women than they do men. Only a minority of thieves' female accomplices are streetwalkers; this is actually more common with mohocks.

The "Swell Mob": Mohocks

Many mohocks tend to be expert pickpockets and con artists who live in superior working class hostelries or may even hire bachelor apartments with their dollymops. To practice their trade, they have to appear respectable and well-dressed in order to mix with the targets of their light-fingered thievery. Usually working in small groups within a crowd, the "swell mob" may use children and their women as decoys, taking purses, silk handkerchiefs, pocket watches and anything else of value from bourgeoisie in gardens, at exhibitions, horse races or at other leisurely pursuits. If the opportunity presents itself, however, they are not averse to knocking down a drunken man leaving his club, perhaps, and stealing his wallet. Generally, however, they are less violent than poorer thieves and rely on subtlety and sleight of hand. They also use fences for their goods, rather than selling them to whoever will buy them, for reasons of safety.

Burglars

Likewise, many mohocks are fine burglars: cracksmen. Often using the information gleaned from chimney sweeps (and quite possibly using a sweep's boy as a snakesman), they plan break-ins for theft meticulously. Cracksmen always employ a variety of tools for their work (glass-cutters, housebreaker's harnesses, jemmies, skeleton keys, etc.), although they may also use charm and wit — perhaps by charming a housemaid while leaving a door open for accomplices to ransack the house while they are entertaining the girl. House robbers are the only type of common criminal commonly reported as carrying firearms, save for poachers.

One notable specialist in this area is the "snoozer", the expert at breaking into and stealing from hotel rooms. The snoozer has to appear of superior bourgeois status to be allowed into such places, and is often armed to the teeth with skeleton keys and tools which must be kept carefully wrapped in cloth to prevent them from chinking (and so that he can drop them soundlessly if forced to run, helping him elude pursuit).

Fences

Fences are often owners of small pawnshops, or licensed to deal in gold and silver, since shops of the latter kind often display small ornaments, trinkets and lace fancies for sale in addition to precious metal items. Petticoat Lane in London is a fine example of such shops; here, it is said, one can buy anything from steam engine parts to fancy buttons, or silver-handled coffins. The police find it hard to keep any kind of order here, since the streets throng with street hawkers selling trinkets, mulled wine, boiled sheep's feet, clothes, boots, umbrellas, patent medicines and a thousand and one other commodities. In addition to these more expert fences, publicans and lodging-house keepers may play this role, though the price a thief can expect from them is low and only poorer thieves trade with them.

How to Speak Proper

What follows is a general guide to conversing as Victorians would (more or less). In addition to The Queen's English, this guide also assists with regional dialects and criminal slang. There are, however, so many dialects and slang terms (and the latter, especially, mutate and change so rapidly) that this guide cannot be exhaustive. The Crime section above also describes some key slang terms in addition to those listed in the glossary below.

Speaking the Queen's English

The key to this is in no small part to avoid modern, anachronistic speech when gaming. Don't use expressions like "Gee whiz", "Awesome!", "Well, blat me with a baseball bat", and the like. Don't use words like "hamburger", "pizza", "soda", "sidewalk", "freeway", and similar horrors. This sounds obvious, but it's surprisingly easy to spoil the atmosphere with inappropriate words.

Avoiding mistakes is half the problem. In this respect, there are some English (British) words that are simple translations from American usage, and can easily be kept in mind:

American Usage	English (British) Usage
Sidewalk	Pavement
Pants	Trousers (also *kecks* in criminal slang and Scots)
Knickers	Knickerbockers
Underpants	Knickers
Vest	Waistcoat ("weskit")
Undershirt	Vest
First Floor	Ground Floor
Second Floor	First Floor (etc.)
Cookies	Biscuits
Suspenders	Braces
Garters	Suspenders
Subway	Underground
Vacation	Holiday

Rather than attempting to give a complete glossary of Victorian polite speech terms, a few choice phrases and examples of Speaking Proper English are provided here for your delectation. When pondering over them, remember that the average length of the Victorian conversational sentence is about six times that of the contemporary American sentence and can contain many nested sub-clauses, lurking behind a superfluity of commas, all too eager and willing to ambush the unwitting listener. To get some flavor of this, read anything by Henry James and double the adjective and adverb count. Better still, read anything by Charles Dickens, a master of description and reporting of dialogue.

Bounder/Cad: The terms "cad" and "bounder" are much favored by British speakers, especially in melodramas and staged encounters with villains. The terms are virtually synonymous and refer to a wicked individual (male) with no redeeming features. "You are a cad and a bounder, sir!" is the most deadly insult imaginable.

My dear fellow: A generally useful sentence-beginner which has a slightly patronizing element to it, most useful for dealing with recalcitrant people of slightly lower Position ("My dear fellow, I venture to suggest that it might be obvious to a one-eyed and partially deaf Peeler that all signs of the altercation which undoubtedly took place here have, unfortunately, been extirpated by the dastardly perpetrators of the outrages we are bent upon investigating").

Chap: This is the best, general term to cover males, slightly less formal than "fellow".

Dastardly: A fine adjective pertaining to the actions of cads and bounders (q.v.) and typifying the Frenchman.

Outrage: Another word which cannot be overused; "it's an outrage, sir!" is a standard comment on anything which gives one displeasure.

Togs: Togs are clothes of any (unspecified) type. "By gad, sir, those are fine togs you have about your person, and no mistaking!")

A Rum Do: A strange happening, something out of the ordinary, puzzling.

By Gad/Oaths: The polite form of "By God", this is a useful general mild oath and emphasis. Victorians generally abhor any form of swearing or oath-taking; this is important in conversing with other characters (unless they are of the criminal classes).

How to Speak Proper

Proper Titles: English gentlemen, and even the working class, are careful to refer to people by proper titles; "Mr", "Master", "Mrs", "Miss"; never "Ms" (that hasn't been created yet) and never by a surname alone unless the person referred to is of inferior social class, and then only if male. A butler may well be plain "Smithers" but even the humblest housemaid will be "Miss Edwards", etc. Aristocracy and nobility all have a formal address code with very subtle variations. Rather than giving an endless list of these, as a rule of thumb any Knight must be addressed as "Sir" and any Baron, Duke, Earl, Viscount etc. as "My Lord (title)"; eminent clergy should be addressed as "Your Grace". Victorians are real sticklers for precision here. The GM may use a Charm check in situations where correct etiquette is crucial to some social interaction, if he wishes.

Rural Speech

Country folk do speak peculiar, that they do, and their curious discourse can even be heard in cities (since there is rapid migration from country to town throughout Britain). For working class rural people in particular, the following guidelines are helpful for role-playing conversational encounters.

Rural people slur words a great deal, so that "Sir" becomes "zurr" or "sorr" and "Madam" becomes "Marrrrum" (long, rolling r's must be used here). Everyone who doesn't come from their own village (or an adjacent one) is *a* "furriner", as in "he be a furriner", and the term "furriner" is extended to cover all outsiders and doesn't discriminate between different degrees of foreignness. Tenses, pronouns and singulars/plurals are hopelessly confused (as in, "them there cows", "it be a fine day today", "it were a fine day yesterday", etc.). Other key phrases and terms include:

That there be: That is, or "it is so". ("There be a right kerfuffle up at squire's house, that there be.")

They do say: This tremendously useful initial phrase indicates that the speaker is about to reveal some piece of gross superstition or hopelessly false rumor of some kind.

Skivvy/skivvying: This means a (female) servant of low rank (usually a kitchen maid), and the verb is the work performed by same. American gamers need to take special note of this one.

Summat: Something. "There be summat wrong with that mare, that there be."

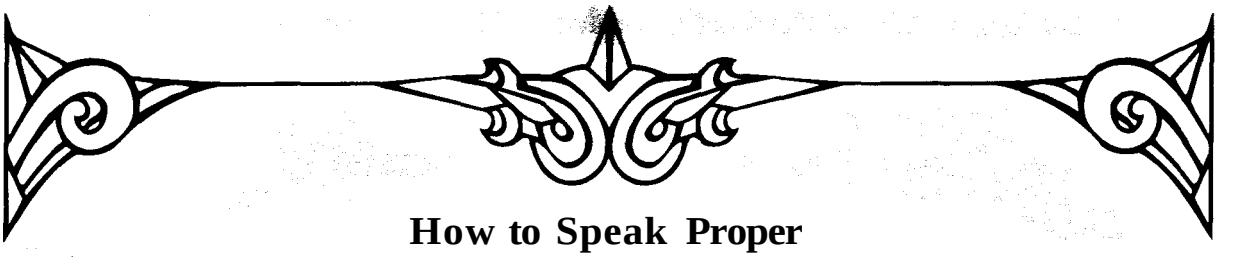
I/he/you/they/we be: A standard verb use, "be" does duty for "am" ,"is" and/or "are".

More generally, country folk are always highly superstitious; opposed to any and all forms of innovation and change; and have an endless capacity for ale.

Scots

Scots Gaelic is a wholly different language and in much of Scotland, Gaelic is the dominant language. Elsewhere, ordinary Scots speakers are just about comprehensible to Englishmen, but the language has a rich variety of additional and equivalent words. Here are just a few of them.

Aboot: About.
Auld:Old.
Bairn: Baby, young child.
Big baggits: Large stomach(ed).
Brae: Hill.
Claes: Clothes.
Crackin': Conversing.
Cratur: Creature.
Danners: Strolls ("yon auld big baggits were fair dannering aboot")
Forrit: Forward.
Gaun: Going.
Ged, geddie: Young man.
Gie: Give.
Glamourie: Magic (rural Scots use this as an all-purpose term).
Gloamin: Dusk.
Grun: Ground.
Ken: Know. ("Di [do] ye ken that wee lassie there?")
Kirk: Church.
Kye:Cattle.
Lour: Money.
Lug: Ear.
Neep: Turnip or parsnip*



Puddens: Guts.
Reek: Smoke.
Sassenach: Englishman.
Shan: Bad.
Siller: Silver, money generally.
Skean dhu: Small knife or dagger strapped to the leg of a Highlander.
Skirlin': Screeching, shouting. (Also said of bagpipes, for obvious reasons.)
Stardie: Prison.
Strae: Straw.
Tatties: Potatoes*
Totie: Very small.
Wastin: Ruin.
Wee: Small.
Wyce: Sensible, sane.
Ye: You.

* "Tatties and neeps" are the correct accompaniment to the Scots dish of haggis, made by stuffing blood, fat, oatmeal and spices into the lining of a sheep's stomach. Haggis is often boiled, but is best slow roasted, allowing the yellow-green slimy fat to ooze out of the skin lining before the dish is eaten.

Finally, "Och aye" (a general emphasis or affirmative) is a phrase capable of versatile usage with the Scots.

Irish

Irish Gaelic is, again, a quite distinct language from English but Irish speakers who can converse in English present the English listener with unique problems. The Irish approach to language is extraordinarily subtle and complex. The saying is that Kerrymen are taught from the cradle that language was invented to obscure thought, and most irishmen seem to follow this notion; the complexities of Irish usage mystify even the most educated Englishman. A few key terms from Irish dialects are given below, note especially that the Irish have an unbelieveable number of different words indicating fine gradations of rain, since their land has so wet a climate. Thus, "mizzlin" = raining gently; "spucketin"' = raining heavily; "soft" (adj.) = almost any degree of rain; and so on. If the listener doesn't understand a word, there is a very high base chance that it concerns rain in some form.

Auld flutter guts: Fussy person, stickler for detail.
Ballyhooley: A telling-off.
Bejasus: Common oath.
Caution: A reckless, carefree individual ("he's a right caution, yer man").
Chawin' the rag: Arguing.
Chick: Child (American gamers beware)
Clever: Appropriate, neat, in place.
Doley little fella: Nice (male) person (affectionate).
Fern: Foreign.
Fierce: Unacceptable, extreme, too much ("that's fierce expensive!").
Geg/neg: Person ("he's a right quare neg to be sure!").
Jar: One or more drinks.
Lashins: Plenty (esp. of food)
Not the full shillin': Half-witted.
Oul/auld: Old, but can also mean something useful ("me oul spade's done me twenty years o'diggin'").
Owlip: Verbal abuse.
Quare: Strange, unusual, very memorable.
Paraletic: Very, very drunk.
Rare turn: Peculiar, eccentric, unusual person.
Right one: Foolish person ("we've got a right one here"). This has many local variants (e.g., "a right quilt", "a right gulpin'", etc.).
Skedaddle: Run away.
Spalpeen: Agricultural worker.
Terrible: Synonymous with "fierce" (see above).
Wain: Child.
Yer man (there): Person (that person).

Irish use of language also tends to use condensed words (e.g., "Fernuf" for "fair enough", "orrday" for "(the) other day") and two other phrases are particularly notable: "Funny Enough" (which begins an announcement of some odd coincidence, unexpected event, or just something the speaker wishes to emphasize) and "See Me" (or him, her, etc.), which is a general sentence beginner to establish

the identity of the object of a remark ("See her? She was fierce paraletic after her jug last night"). "See me" is neutral, but "See him/her" will often introduce a prejudicial comment about someone else.

Welsh

The native Welsh tongue is mostly spoken in north Wales, and is once again quite distinct from English. The key to understanding it is realizing that due to the wet Welsh climate, and the predilection of the Welsh for mining (an occupation which leads to chronic respiratory disease), the Welsh language has evolved as one in which the speaker must form key guttural and other phonetic sounds while gargling large quantities of phlegm from the back of his throat. Welsh words are almost entirely unpronounceable by anyone else, largely for this reason; thus, "Eisteddford" (annual conclave/festival of druids, arts and music) is pronounced something like, "aysz- teth- fvord". The -f, -11 and -dd sounds in Welsh are extremely difficult to master, however, and the best approach to Welshmen is to use rural speech (as above) larded with a few typical Welsh terms such as "Boyo" (general term for a male person) and "Look you" (see here).

Criminal Slang

Some underground slang will be known to working class people who share areas of residence with criminals, of course, so they may have wider usage (and certainly wider recognition) than among the criminal fraternity alone. Certain key things were denoted with many slang terms.

Betty, dub: lockpick
Bludger, rampsman: footpad
Bug hunting, mulching: stealing from drunks
Crusher, esclop (pronounced "slop"), escop, pig: policeman
Do some soft: pass forged notes
Do the tightener: dine
Fine wirer: very skilled pickpocket
Flash house: public house frequented by thieves
Flat, glock: easily duped soul, half-wit
Flimp: snatch pickpocket
Gatter, reeb, lush: beer
Gonoph: junior pickpocket
Hard-up, snout: tobacco
In for a vamp: jailed for stealing
Jack: police detective
Jug, stir: prison
Macer, magsman: cardsharp, cheat
Mauley, monniker: signature
Mumper, gegor: beggar
Nemmo: woman
Pack: very poor lodgings
Paddingken: lodgings for tramps
Prigging, vamping: stealing (general)
Push: money
Scran: food
Screws, swirls: skeleton keys
Shoful: counterfeit money
Shofulman, smasher, snide pitcher: passer of bad money
Slap-bang: cheap eating house
Soft, stiff: paper money
Swag, loot: stolen goods (gen.)
Tightener: good meal
Tooler, buzzer: pickpocket

More individual slang terms include:

Barker: pistol.
Beef: raise an alarm ("hot beef!" = "stop thief!").
Blow: inform.
Chiv: knife, blade.
Coopered: worn out, useless.
Daffy: small measure (esp. of drink).
Diddiki: (half-breed) gypsies.
Downy: cunning, false
Dragsman: thief who steals from carriages
Drum: house, premises ("break a drum" = burgle a house)
Dub: (adj) bad; (n) key, lockpick
Duffer: cheating vendor, hawker (reverse of contemporary)
Dumps: buttons, small wares, etc. (term used by tinkers)
Family People: members of the criminal classes

How to Speak Proper

Finny: £5 note
Flash (v and adj): show, hence show-off; vulgarly smart; criminal
Gaff: show, exhibition, fair ("penny gaff = low theatre)
Griddling: begging, scrounging; less often, peddling
Hoisting: shoplifting
In Lavender: hidden from the police (esp. of stolen goods)
Jerryshop: pawnbroker
Jump: ground floor window; burglary effected through same
Kidsman: organizer of child thieves
Lag: (n) convict; (v) to sentence to prison or transportation
Lushington: drunkard
Mary Blain: railway train; also to meet or go by train
Mouth: blabber, fool
Muck snipe: utter down-and-out
Nommush Run! Get away quick!
Nose: informer, spy
Out of twig: unrecognized, disguised
Patterer: street hawker (esp. of broadsheets)
Pogue: woman's purse or handbag
Prater: bogus itinerant preacher
Rook: jemmy
Screever: one who forges documents (e.g., testimonials)
Shallow Cove: beggar who pleads, half-naked, for clothing
Slum (v and adj): false, sham, faked document, cheat, pass bad money
Snoozer: specialist hotel thief
Snowing: stealing washing hanging out to dry
Spike: workhouse
Spreading the Broads: Three-card monte
Square-rigged: soberly well-dressed
Stickman: pickpocket's accomplice to whom stolen goods are passed shortly after a theft
Stall: thief's accomplice used to impede pursuit of thief
Tatts: dice (esp. false, loaded dice)
Terrier Crop: very short haircut (denoting recent imprisonment)
Thicker: pound note
Topped: hanged
Voker: speak, understand ("voker romeny?" = "do you speak cant?")
Yennap: penny



The Lot of Women

Female player characters are highly unusual Victorians. The historical fact is that Victorian women were very oppressed; unable to vote, barred from many social institutions, under-educated, barred from work save in a few occupations, generally very badly paid. If you intend to adventure in a social world which has any recognizable relationship to Victorian Britain, there are but a handful of professions which a female player character can enter. She can be an entertainer, hooligan (not a mohock), a rustic, tinker, correspondent (possibly; this will require careful handling by GM and player), sorcerer (this would be exceptional because of the education required), or just possibly a dilettante (this would make the female player character almost unique and highly unusual; the GM must consider this possibility with great care!).

The life of working class women has already been covered in some detail, save for streetwalkers (see Pleasures and Pursuits below). Bourgeois and gentry women spend their days reading, at needlework, writing letters, drawing, and in summer venturing outdoors for a picnic or perhaps a game of croquet. Wealthier bourgeois women, and gentry women, will pay and receive social calls in their drawing-rooms most days, usually during the afternoons. In the evening, after dinner, they take up their embroidery or perhaps a little flower-pressing as a diversion. This is an age where Cambridge University has only just admitted its first women students (at Newnham College), and even higher education for women is strongly opposed by patriarchal interests.

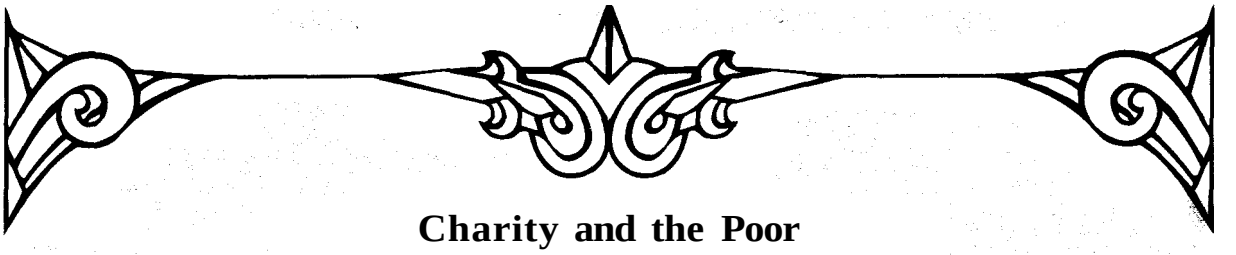
Omitting this element of Victorian life and society takes all the character from powerful women like Florence Nightingale and Josephine Butler (see Eminent Victorians below). If you want a credible Victorian milieu, entrenched sexism is part of the package.

Charity and the Poor

For bourgeoisie and especially gentry player characters, becoming a Patron of a charity is a way to gain Position points. There are myriad charities in Britain, and some of them are listed below to indicate the options a player character can choose from. However, before considering them the lot of the poor in Britain needs to be understood. Many charities are specifically aimed at relieving their sufferings, but the key point to grasp is that for most of the wealthy who contribute to them, the aim is not to make the lot of the poor any easier. The real aim of Victorian charity is to improve the nobility of the rich man's soul. It is the beneficial effect on the rich which really counts. Player characters are not, of course, restricted to this characteristic Victorian hypocrisy and may actually care about the wretchedness of so many of Britain's people (especially female player characters and female players, since the lot of women is so often dreadful). In which case, just how the poor are treated and regarded should be understood.

The Poor Law

Prior to 1834, the existing (old) Poor Law gave relief to the poor and sick by supplementing their wages with monies raised primarily by local taxation. The Poor Law Act of 1834, passed by the Whigs (antecedents of the modern Liberals) changed all that for good. The old Poor Law cost too much money; the



taxpayers had to be relieved of their high burden of taxation (why, some rich men might have to pay five per cent of their income in taxes!). And the Poor Law corrupted the poor; it made them idle and feckless and since devotion to work was part of basic moral fibre, it was obvious that such official charity was actually reducing the poor to the status of immorality. So the wickedness of giving them just about enough money to survive on had to be stopped.

Thereafter, the Poor Law Commissioners worked through a system of local Guardians, and distinguished sharply between the "deserving poor" (the old, infirm, sick, and orphans) and able-bodied individuals. In theory, the latter would henceforth not receive poor law assistance, but a system of workhouses (Unions, popularly known as "bastiles") were created which would provide work and basic accommodation for such able-bodied men and women who, it was said, refused to earn a proper living elsewhere. In practice, the Poor Law ignored the fact that many able-bodied men and women simply could not survive on the wretchedly low wages paid to them, and treated the sick, old, orphaned and pauperized in the same way.

The workhouse is a place which terrifies the poor. Within its unheated and insanitary confines, men are put to work stone-breaking, grinding bonemeal or at other back-breaking jobs while the lot of women is little better. The "food" provided is gruel, potatoes, porridge if the inhabitants are lucky; as for fresh vegetables or any scrap of meat, forget it. One appalled observer described how a group of workhouse men set to work grinding "green" bones (i.e., still putrefying) fought each other for the tiny slivers of meat still attached to some of them. Families are rigidly separated from each other; men, women and children work and are accommodated separately and are not permitted to mix with each other. While children receive schooling, the teachers (often workhouse paupers themselves) are often inefficient and brutal. Stanley (as in "Dr. Livingstone I presume?") was a workhouse child who, at the age of five, witnessed a fellow workhouse child flogged by a teacher so badly that he died shortly afterwards; no action was taken against the murderer.

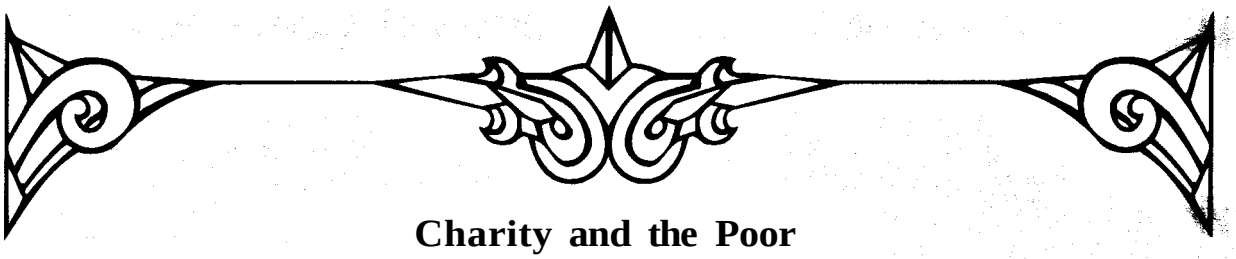
Workhouses are administered by local officials who sell the products of their inmates labor to whoever pays the best price, and they pocket the profits for themselves (after giving backhanders to the local officials who appoint them). The terrors of the workhouse are so appalling that many children prefer to stay with thieves or prowl the streets of King's Cross or elsewhere rather than be forced there. Yet, while those within the workhouse can theoretically leave it if they so wish, they are subject to vagrancy laws and imprisonment if they do, so that the workhouse is in effect a form of prison.

The aim and objective of the Poor Law, together with the old Reform Act and the Anatomy Act of 1832 (which permitted the requisition of the corpses of paupers — often from the workhouses — for medical dissection, a fate which the poor, with their respect for the integrity of the dead person, dreaded), was to drive a vicious legislative wedge between Britain's "two nations", the haves and the have-nots. They form the core of "Victorian values", and if the GM has good role-players in his group, introducing an element of this dark side of Victoriana can make role-play a really confronting challenge and highly impactful.

Charities

Less darkly, the listings of charities here includes both the serious and committed and those which are distinctly more peculiar and eccentric in their aims and ambitions. They are loosely grouped into Low, Middle and High Charities, which reflect the money characters must pay (annually) to become Patrons of these Charities and gain the Position points which accompany this. These ratings do not necessarily reflect the worthiness of the aims and goals of the Charity (as a swift glance through the listings shows). As soon as a player character ceases making his annual payments, he loses the Position points which such patronage gains.

Becoming the Patron of a charity brings a player character into a social whirl which includes meetings of the Governors or Commissioners of the



Charity and the Poor

charity, social fund-raising events, and the like. The GM can use such social gatherings as a way of introducing player characters to NPCs of interest or importance.

Player characters cannot gain an endless number of Position points by becoming Patrons of an ever-increasing number of Charities. The maximum gain is equal to double the number of points which can be gained by Patronage of a single charity within a range. Thus, by becoming Patron of a Low Charity one can gain Id2 Position points; no matter how many Low Charities one is a Patron of, a player character cannot exceed +4 as the bonus for his Patronage. Also, as a player character becomes Patron of Charities at different levels, the Position point gain from each level becomes one-half as the player character advances the level of Patronage. For example, a player character gains 4 Position Points from Low Charity Patronage, and then can afford Middle Charity Patronage; this entitles him to a maximum gain of +8 Position Points. However, when he becomes Patron of a Middle Charity, the Position points he gains from being Patron of a Low Charity are halved (to a maximum of +2). Thus, the absolute maximum gain of Position Points for Charity Patronage is +16 (+ 10 for High Charity, +4 for Middle Charity, and +2 for Low Charity).

The Charity lists below include some which are clearly specific and some which allow some scope for GM improvisation; this is deliberate! There are also many regional equivalents of the London/Metropolitan charities listed; thus, there is the Yorkshire Society's Schools charity, which provides education for Yorkshire-born boys, and so on. The GM can improvise other regional variants, and indeed other charities generally; Victorian Britain is awash with obscure charities (for "educating Syrian children", etc.). The term "disabled" is used below, and this has a very wide meaning not comparable to 20th-century usage, for it includes persons debilitated by chronic disease (tuberculosis, childhood diphtheria, etc.) by a harsh, malnourished upbringing, or — in the case of women — the dreadful rigors of repeated childbirth.

Low Charities

Low Charities: £50-£75 per year. A player character Patron gains 1d2 Position.

Basic Educational Charities (many): Monies go to schools for Working Class children.

Blind Charities (many): Since blindness does not entitle a person to any assistance from state funds, there are many charities which seek to improve their lot, providing accommodation, work, monies, etc.

British Anti-Slavery Society: Opposed to slavery in all foreign lands (note: Britain abolished slavery some 30 years before America tore itself asunder in a civil war).

British Society for Aborigines: Promoting the welfare of native peoples in Australia and New Zealand.

Charterhouse Society: Provides relief for the aged poor, and scholarships for poor children to Universities.

Dramatic Sick Fund Association: At 16 Beaufort Gardens, Strand, this society exists to provide relief for "aged thespians, equestrians, and persons of musical inclination and limited means".

Girdler's Company Almshouses: Provides relief for pauperized girdlers and their widows.

Hans Town School of Industry: Educates poor young females to render them fit for domestic service.

Home for Deserted Mothers and Infants: For the relief of abandoned Working Class mothers and children.

Home of Hope: For "fallen and friendless young women".

Hussey's Book Charity: To provide "worthy and improving books" for the illiterate (as it were).

Metropolitan Association for Befriending Young Servants: provide monies to train workhouse and "friendless" girls for domestic service.

Metropolitan Drinking Fountain and Cattle Trough Association: Provides clean drinking water for the working class of London (and horse troughs).

National Truss Society: This exists for "the relief of the ruptured poor throughout the Kingdom".

Poplar Invalids and Children's Dinner Table:



Charity and the Poor

Only one example of a parish charity, operating from Grundy Street, this provides "nourishing dinners" for the poor.

Ragged Church and Chapel Union: provides places of worship (all denominations) for the poor.

Workhouse Visiting Society: Attempts to improve the lot of workhouse folk.

Middle Charities

Middle Charities: £250-£350 per year. A player character Patron gains 1d4 Position points.

Army and Navy Pensioners' Employment Society: Finds work for all "military pensioners of good character", especially if disabled/wounded. Note: frequented by many military men, allowing player characters to establish contacts with them.

Clergy Charities (many): These exist to provide pensions and nursing homes for old and impoverished or disabled clergymen.

Haberdasher's Company: This is an umbrella for a whole range of charities, which provide poor relief, pensions for disabled skilled workers, prisoners and prison reform, Exhibitions to Universities for the sons of same, relief of bankrupt debtors and the like.

Peabody Donation Trust: Provides "model dwellings" for the poor, greatly improving their rookeries and usual awful standard of living.

Provident Surgical Appliance Society: Provides surgical advice, trusses, "stockings, &c." for the poor. Note: frequented by many Doctors, thus allowing player character Patrons the opportunity to mix with these professionals.

Women's Improvement Society: This is an umbrella organization containing groups which provide Exhibitions for women to attend Cambridge (Oxford doesn't admit them yet); to train women for nursing; to argue for female suffrage; to protest the repeal of the Contagious Diseases Act (see Eminent Victorians below), and to promote women's interests generally. Note that male player character Patrons do not gain Position points for supporting this charity, which is opposed in many reactionary quarters (such a gentleman might find himself blackballed from his club, for example).

High Charities

High Charities: £750-£1,000 per year. A player character Patron gains 1d4+l Position points.

Drapers' Company Charities: Operating from Throgmorton Street, this range of charities specializes in providing help for working class widows, orphans, and even Exhibitions to Oxford and Cambridge for poor children. It is a High Charity on account of its patronage by no few acolytes of the Royal household.

Fishmonger's Company: From their opulent hall on the north bank of the Thames by London Bridge, this group specializes in providing Exhibitions for poor children and sons of impoverished Bourgeoisie to attend University (Oxford, Cambridge). This is a popular and well thought-of group with many Liberal Patrons, and as a body the Fishmongers profess Liberal political views.

Goldsmith's Company Charities: Operating from Goldsmith's Hall, a range of charities supports widows of skilled artisans, apprentices of skilled trades, lunatic asylums, and distressed gentlewomen.

Salvation Society: The charitable arm of the Society of Salvation.

Pleasures and Pastimes

The British spend the leisure time they have in many ways; the most important are as follows.

Pubs

Public houses, "pubs", are drinking establishments. Some are almost respectable; others are dens of iniquity and violence. Thieves, fences and bare-knuckle fighters may throng the cellars of pubs, and sailors and rowdies harass the clientele upstairs. Local laws govern opening hours, but in many parts of London one can find pubs open more or less whenever the landlord (publican) cares to be open.

One of London's special attractions are the "gin palaces", pubs specializing in the sale of this spirit, much used by the working classes to anaesthetize themselves. . .

Restaurants and Coffee Shops

London boasts expensive restaurants at hotels, gentlemen's clubs (see below), and Gentry establishments such as the Cafe Royal and Verry's in Regent Street. *Table d'hote* here can cost up to £30 or more per head, but a la carte can be had for as little as £4 or so. Bourgeoisie have more restaurants catering for them since this class is growing, and many restaurants spring up close to their main areas of work. A good evening's dining at such places can be had for £2-£4, but wine charges may be high.

Special mention has be made of the legendary "fish dinner", a gigantic blow-out costing £5.50 or so and involving some 10-12 courses of various fish, duck and other fowl, and even lamb, with diverse viands and sweetmeats. Greenwich is the place for this gastronomic self-indulgence; the Trafalgar and Ship public houses are the best at offering this gross feast.

British diners are well aware of the shortcomings of British cuisine. The "joint" (of meat which may be well past its prime) is the staple of dinners; British cooks regard vegetables as the enemy, which must be boiled into submission before being offered at table. Be very wary of eating meat in hot weather.

Music Halls

The music hall is an entertainment form only some 20 years old. Admission is cheap, but the drinks are more expensive (+25%) than in a pub. Music halls are frequented by Working Class and Bourgeoisie, and provide a staggering range of entertainments. Their stock-in-trade are entertainers and singers providing snatches of operatic arias or patriotic songs, lurid melodramas, pantomime, and suchlike. Music halls are noisy and filled with cheap tobacco smoke and laughter, and outright large-scale violence at them is surprisingly rare. Typically, a music hall opens at 7.30 P.M., performances begin at 8, and the place closes around midnight.

However, on the fringes of music halls are the "penny gaffs", dubious establishments (often just one room above a small shop) where thoroughly disreputable "entertainers" regale their drunken clientele with bawdy tales and songs and dancing varying from the suggestive to the outright flagrant. Thieves and dollymops flock here like vultures to a corpse, so be warned!

Theatres

London has as many theatres as it does music halls; Sadler's Wells, the Royal Italian Opera House in Covent Garden, the Haymarket Theatre, Drury Lane, and even good theatres in the East End. Here, one can listen to the operas of Verdi and Donizetti, take in Shakespeare, and so on. Henry Irving is the great Victorian Shakespearian actor, and his performances are fully attended with the theatres sold out well in advance. For gentry, and aspiring bourgeoisie, the theatre must be attended not just for cultural value but so that one can be seen by one's peers.

The south bank of the Thames has most of the cheaper theatres which have a long suit in Victorian melodrama. The Coburg, better known as "The Vie", is famous for plays "with good murders in 'em!". Working class people flock to these cheaper places, and no few bourgeoisie enjoy the half-illicit sensual thrills of the Heaving Bosom and Implausible Villain school of melodramatic theatre.

Pleasures and Pastimes

Gentlemen's Clubs

There are many gentlemen's clubs in London; some are political, some purely social, some specialist (e.g., the Garrick, for theatrical and literary men), and so on. However, even for clubs which claim some restriction or required distinction, there are ways to get round this: the Athanaeum, for example, demands recognized excellence in science or the arts or patronage of same, opening its doors to nouveau riche whose money it needs. A gentleman must pay an entry fee and annual subscription, and in most cases he must be proposed by one or more existing members to join (his application may be "blackballed" by as few as one or two dissenting members, or Council members of the club). Members may take a small number of guests to dine on occasion. Membership of such clubs is a major aspect of a gentleman's social life; it helps mark his affinities, political views, and so forth (in gaming, the club is a natural place for the GM to introduce gentry or wealthy bourgeois contacts). Working class individuals may not join any club and those with an annual subscription of over £75 per year will not normally admit bourgeoisie either. Most clubs have exclusively male memberships.

There are also a large number of clubs devoted to some specialist activity or goal, such as the Alpine Club (promotes exploration of the Alps), the Road Club (promote the revival of horse-drawn transport), and there are even moves afoot to found a British Aeronautical Society!! It is fortunate that the British tolerate their eccentrics well. At any rate, player characters may find socializing here more agreeable than the surroundings of conventional gentlemen's clubs.

"Fun Palaces" , Parks, and Gardens

Large cities have a surprising number of green outdoor areas which offer many diversions- for example, the Crystal Palace Company at Sydenham (easily arrived at by local London trains) has gigantic pleasure gardens with refreshment rooms, music played outdoors, sculpture exhibitions (including the famed life-sized bronze dinosaurs), tropical trees (as at Kew) and much besides. Smaller versions of such gardens, which are only just beginning to sprout the first "fun palaces" (fairs), are dotted around inner cities also. London boasts Regent's Park Zoological Gardens, where feeding time for the lions is a major attraction and visitors can brave the hazards of the Parrot Walk along a tree-lined boulevard where cunning and vicious birds of this infamous breed are chained on branches, waiting for anyone foolish enough to get too close to their razor-sharp beaks and claws. All classes enjoy such recreation; since the Great Exhibition of 1851, such places have become very popular.

Sport

Cricket is the quintessential English game, of course. It is not much played outside of England, but in that land matches between public schools, county sides (W.G. Grace is lionized as the great batsman of his time, playing for Gloucestershire), and even village teams are faithfully reported in great detail in leading newspapers. Cricket is a game played between two teams of 11 men or boys, the players wearing white flannel clothing. No individual outside of Britain, or the colonies which have begun to take up the game, is capable of understanding the rules.

Rowing is a gentry and bourgeoisie sport, with the annual Oxford-Cambridge University Boat Race, along the Thames, a very well-attended event. Regattas at Cowes (Isle of Wight) and Henley are ideal for spotting uniformed public school males and their over-attired fiancees partaking far too much of the alcoholic refreshments offered there.

Association football (soccer) has a growing popularity, though it is very much a working class sport. The first Football Association Cup Final has just been held in London, witnessed by large and appreciative crowds. Golf is likewise popular, and here the Scots are pre-eminent with the Royal and Ancient Club at St. Andrew's laying down the laws of the game and the British Open having been held

Pleasures and Pastimes

in Scotland since its inception a decade ago. Lawn tennis does not yet exist (court tennis is the version played) and, as yet, polo has not arrived from India.

In Ireland, the two major sports are Gaelic football and hurling. Gaelic football is distantly related to rugby football. Hurling is not, as the name suggests, the applied science of pinpoint projectile vomiting but rather a game played between two teams of 15 men armed with curved sticks who attempt to convey an object akin to a hockey puck into their opponent's goal. The game is fast-paced and violent.

Large crowds may attend these sports, although mass spectator violence isn't common. The major risk are the thieves who prowl the crowds, but only the poorer sorts are to be found here. The best pickings for the swell mob are to be had in the thoroughly corrupt sport of horse racing.

The major horse races (such as the Derby held at Epsom, and major race meetings at the more gentrified Ascot racecourse) are avidly followed by all classes, and Ascot in particular is a place where gentry simply must come to be seen. This makes them open targets for skilled thieves. Illegal gambling on these races is also a national criminal industry; in pubs, little tobacco shops and the like, vast sums of money can change hands. If the outcome of a major race goes against the taker of bets, it is not unusual for all the contents of a pub or shop to vanish overnight before bets have to be paid, leaving only the shell of the building behind. Dog (greyhound) racing is also popular, though this not a sport attended by gentry.

Despite laws against them, such horrors as dog fights still flourish in poorer city areas, and one particular "sport" is a commonplace enjoyment of the poor working man — "ratting", competitions in which small dogs compete to kill as many rats as possible in a fixed period of time. Jack Black, "Rat and Mole Destroyer to Her Majesty", is an old, stooped, well-known man about Battersea since his cottage is awash with small dogs, cages of rats, and even ferrets used in this "sport". As ever, the main reason for its survival seems to be the considerable amount of illegal betting on ratting sessions.

One "sport" is lost to the British: that of attending public executions, outlawed a few years past.

Eminent Victorians

What follows is a very brief set of notes on some individuals of especial prominence. Equally prominent folk have been excluded simply for space reasons; the list offers some notes to the GM on involving player characters with these notables, though this must be handled carefully in game play.

Arnold, Matthew: Poet and critic, Arnold has recently retired as Professor of Poetry at Oxford University. He travels widely throughout Europe comparing systems of education and their value, but is also reputed to have a private library on arcane and magical secrets of fairy beings across the Continent as well as in Britain.

Butler, Josephine: Josephine Butler is a fiery, proud woman in her early 40's who is a great campaigner for female emancipation. Currently, she



Eminent Victorians

leads opposition to the infamous 1864 Contagious Diseases Act which is used by police to harass and persecute prostitutes, subjecting them to humiliating forced examinations without requiring any grounds for suspicion (no few ordinary working class women are persecuted by the special police created to enforce this Act). A worker on behalf of the destitute also, Butler lives in Liverpool. Female player characters should find this strong woman of especial interest.

Darwin, Charles: From his country residence at Down House, Darwin is preparing *The Descent of Man* for the printers. His Origin *of Species* created a furore with its claims of evolutionary processes, and Darwin's assertion that heterozygous humans (with some faerie blood) showed superior disease resistance and physical strength. While Darwin's claims are still controversial, his writings on mixed-bloods are influential and have helped secure the place of such folk in Victorian society. Darwin's library on fairy species across the globe might be as useful to player characters as the more literary and folklore-based archives of Matthew Arnold.

Dickens, Charles: Dickens has died in the current game year. His books are still eagerly devoured by literate working class folk in penny broadsheet partworks, and his reputation as a correspondent is very high. Player characters might find some unpublished papers of Dickens's, discover some documentation by him of some municipal scandal, or suchlike.

Grace, W.G.: In his heyday as a cricketer, the huge, vastly bearded W.G. (he is always simply termed "W.G.") is Britain's premier sporting hero. Although Test Matches against colonial sides are some years away, the GM may advance the clock and involve player characters in such a sporting encounter, thwarting some wicked foreign plot to assassinate Britain's hero with an exploding cricket ball, or some equally implausible event.

Nightingale, Florence: Her *Notes on Nursing* (1859) are less influential than many people think; the vast majority of nurses are still male. Nonetheless, her tireless work in the Crimean War and subsequently, trying to improve sanitation and medicine in the Army in particular, has made her something of a heroine. She now teaches nurses at Thomas's and King's in London, although at the age of 50 she is confined to an invalid chair, almost certainly due to some psychoneurosis rather than to any identifiable medical condition. Military player characters could well come into contact with her, and become involved with plans for revolutionizing British army medical safety, etc.

The Pre-Raphaelite Brotherhood: The PRB was originally organized as an artistic grouping which sought to reflect the beauty of nature as accurately and as free of artifice as possible, but their work has often shocked and offended conventional British art values and the PRB has largely become defunct (or so it appears). Among the PRB, Dante Gabriel Rossetti, now in his early 40's, is an object of particular suspicion on account of his blooded nature (which is no secret) and alleged links with the fairy beings of London. Similar suspicions apply to Edward Burne-Jones, approaching his 50th year, with many denouncing his art as lurid and artificial. The GM may wish to determine the truth of these men's links to the fairy world and what may lurk beneath the PRB's surface. Other notable ex-PRB men include the Radical poet and artist William Morris and the increasingly religious-moralistic artist William Holman Hunt.

Among people who are still very young or even unborn are: Arthur Conan Doyle; Oscar Wilde; Aubrey Beardsley; Walter Sickert; Rudyard Kipling. The GM is encouraged to check biographical sources for facts on other notables who couldn't be squeezed in here.

AMAZING ENGINE™

Universe Book

by Cook, Sargent, and Boomgarden

For Faerie, Queen, & Country



"It's a right pea-souper, innit, guv'ner! No tellin' what kinds a' bogies're out slippin' 'round tonight." The fish vendor tips his filthy porkpie hat to the passing inspector, who hardly notices the vague shape lurking in the shadows of the narrow alleyway behind him. "Certain and it's not a fit night out fo—" His voice is cut off sharply as a clawed hand closes around his throat, its iron nails digging into his skin. His screams shatter the silence of the foggy waterfront.

Inspector Prescott realizes, with a start, that he has been standing rooted to the pavement, while a black annis has just killed another victim. He's been warned that one's been about, striking silently and without warning, but he certainly never thought to get this close to one.

From behind him comes a hideous cackle. Turning, he sees a misshapen, four-limbed creature that seems to be sprouting leaves. In its bony hands it clutches a large knobby club.

"Never a Peeler around when you need one," Prescott mutters, formulating a spell in his mind . . .

For Faerie, Queen, and Country is the first fantasy Universe Book created for the AMAZING ENGINE™ game system. The setting: Victorian England, 187-. The Tuatha de Danann are represented in Parliament. America is a British penal colony. And your character? She could be a governess to a family in Bloomsbury, skilled in herbal lore and fairy lore because she was raised in Ireland. He could be a consulting detective, half-faerie himself, with training in phrenology. Or, your character might be a full-blooded Tuatha de Danann, bent on wreaking mischief throughout London!

Step into the universe of *For Faerie, Queen, and Country*. And don't forget the bit of cold iron for your pocket!

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